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The advanced standing program in English is designed to prepare selected students for the advanced placement classes, which are equivalent of college freshman English, later in high school. While keeping advance placement needs in mind, emphasis in curriculum is placed on the more important goal of better college preparation in English.

The advanced standing program in composition and critical thinking includes units in semantics, logic, and the role of mass media. Students are instructed in an understanding and practical use of such concepts as generalizations, inference, value-judgment, metaphor, inductive reasoning, and deductive argument. Types of newspaper articles, functions of a newspaper, skills in reading a newspaper, evaluation of newspapers, and ways in which news can be distorted are topics discussed in the unit on mass news media.

The literature program is composed of units on poetry, the short story, drama, and the novel. In studying poetry, thematic approach is recommended. A study of the historical development of the short story and its characteristic style in the different literary periods are suggested. In drama, the teaching of a play is centered around discussion of plot, theme, characters, and dramatic devices, as well as reference to new vocabulary words. Study of the American novel should include a summary of its historical development and extensive reading of novels with class discussions on character development, setting, plot, theme, structure, and symbolism.

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SEQUOIA UNION HIGH SCHOOL DISTRICT

COURSE OUTLINE AND TEACHING GUIDE
for
ADVANCED STANDING ENGLISH II

September 1961

1961 SUMMER WORKSHOP

Phillip Thompson, Chairman
Don Brown
Marcelline Freeman
John Pope
Joan Valdes
Jenny Wright

TABLE OF CONTENTS

Page

PART I - INTRODUCTION

Section One : The Advanced Standing English Program........ 1
Section Two : Selection of Students........ 1
Section Three: Retention of Students........ 1
Section Four : Use of the Guide........ 2
Section Five : Key Units for Advanced Standing English II........ 2
Section Six : Supplementary Units for Advanced Standing English II........ 3
Section Seven: Supporting Materials........ 4

PART II - THE PROGRAM IN COMPOSITION AND CRITICAL THINKING

Section One : Introduction to the Composition Program........ 5
Section Two : Standards of Proficiency in Composition........ 6
Section Three: Composition Error Chart........ 7
Section Four : Unit on Critical Thinking--Semantics and Logic........ 8
Section Five : Newspapers--Background for Using Mass Media........ 21

PART III - THE PROGRAM IN LITERATURE

Section One : Unit on Poetry........ 26
Section Two : Unit on the Short Story........ 50
Section Three: Unit on Drama........ 69
- I. *Macbeth*........ 69
- II. Modern Drama........ 85

Section Four : Unit on the Novel........ 89
Section Five : America Through Its Literature........ 124

PART IV - EXTENSIVE READING PROGRAM

Section One : Required Reading........ 131
Section Two : Recommended Reading........ 132

PART I

INTRODUCTION

Section One: The Advanced Standing English Program

The offering of an Advanced Standing English Program was authorized in the spring of 1960, to commence with the 1960-1961 freshman class. The term "advanced standing" was selected to indicate a direction comparable to that taken by school districts throughout the nation which participate in the College Entrance Examination Board's Advanced Placement Program. If the initial plan is followed, the Sequoia District will offer advanced placement English to seniors in 1963-1964.

The advanced standing program is designed to prepare selected students for the advanced placement classes, which are the equivalent of college freshman English. While keeping advanced placement needs in mind in preparing this guide, the committee has emphasized the more important general goal of better preparation for college English.

Section Two: Selection of Students

I. CRITERIA

A. A score in the 95th percentile or above on the verbal section of the Differential Aptitude Test

B. A score in the 90th percentile or above on the abstract reasoning section of the Differential Aptitude Test

C. Recommendation of the teacher at the preceding grade level. This recommendation is based upon the student's adjustment to the school, interest in the special class, past achievement, and promise of academic success.

D. Approval of parents or guardians

II. OTHER CONDITIONS

A. Admission is also contingent upon the ability of the school to accommodate all qualified students in terms of class space availability.

B. The beginning of the eleventh grade will be the latest point of entry into the program.

C. Continuing examination of criteria is needed to discover those which will identify students who can best profit from this program.

Section Three: Retention of Students

Students will generally be required to earn A or B grades. A student who receives a C for a six-weeks' grading period will be placed on probation, and, if he receives a C or less as a semester grade, he may be dropped from the advanced standing program at the discretion of the teacher. If subsequent performance so warrants and circumstances permit, he may be readmitted to the program.

The student will be required to exhibit attitude and behavior which will enhance his own sound personal and educational growth as well as that of the other members of the class in the mutual interest of individual and group morale.

Section Four: Use of the Guide

Because certain material contained in A Guide for Teaching English Skills, Grades 9-10-11 is applicable to the Advanced Standing English II Program, that guide will be considered a supplement to this.

Certain units are indicated as key, or required. These units cover areas selected as best calculated to insure approaching the ultimate goals of this program--certain basic varied reading experiences coupled with practice in intensive analysis. Because this course is experimental, its effectiveness can only be evaluated intelligently if all classes follow, during a large part of the year's work, a core of similar experiences. There is no attempt in this structure to "throttle creativity," but to challenge creative adaptation in materials, methods, motivation, and evaluation techniques within a responsible framework.

In addition to the key units, several supplementary units provide adequate opportunity for individual preference. In fact, one of the key units, the novel, permits individual selection from a list of seven titles.

Organization of this guide in terms of composition, critical thinking, and literature does not imply that auding and speaking should receive less than the substantial treatment they warrant as modes of communication; rather, they must be used constantly within the framework of the units if the students are to be sufficiently stimulated to read and write effectively.

The selection of materials for the Advanced Standing English II Program is oriented around American literature, with some exceptions (notably Macbeth and some recommendations for extensive reading), so that the rich and important heritage of the student's own national culture will become familiar and meaningful to him, and his reading will be primarily in the idiom he best understands.

All teachers are urged to keep a file of materials useful for future revision and expansion of this guide.

Section Five: Key Units for Advanced Standing English II

*I. CRITICAL THINKING: SEMANTICS AND LOGIC

Texts: Pollock, et al. The Art of Communicating. New York: Macmillan, 1955. (single copy for teacher)
Corbin, et al. Guide to Modern English 10. Palo Alto: Scott-Foresman, 1960.

*II. POETRY

Texts: Untermeyer. The New Modern American and British Poetry. New York: Harcourt Brace, 1950.
(Olympic or Mercury Edition) Adventures in American Literature. New York: Harcourt Brace

*To be studied by all Advanced Standing II classes

*III. SHORT STORY

Texts: Day and Bauer. The Greatest American Short Stories. New York: McGraw-Hill, 1953.
(Olympic or Mercury Edition) Adventures in American Literature. New York, Harcourt Brace

*IV. DRAMA

Texts: Noble's Comparative Classics. Macbeth and The Emperor Jones. New York: Noble and Noble; or Macbeth in Adventures in English Literature (Olympic or Mercury Edition), New York: Harcourt Brace

(Either Macbeth or one of the Shakespearean comedies not taught in Advanced Standing English I can be used.)

Hatcher, editor. Modern American Dramas (revised edition). New York: Harcourt Brace, 1949.
(Olympic or Mercury Edition) Adventures in American Literature. New York, Harcourt Brace

*V. NOVEL - At least one of the following novels, chosen at the teacher's discretion, should be studied intensively:

Texts: Twain. Huckleberry Finn. (pocket edition) New York: Washington Square Press, 1960.
Fuller and Achtenhagen, Editors. Four American Novels (The Scarlet Letter, Moby Dick, The Red Badge of Courage, The Bridge of San Luis Rey). New York: Harcourt Brace, 1959.
Lewis. Arrowsmith. New York: Harcourt Brace
Rölvaag. Giants in the Earth. New York: Harper, 1929.

*To be studied by all Advanced Standing English II classes

Section Six: Supplementary Units for Advanced Standing English II

#I. SUPPLEMENTARY NOVEL

Texts: Steinbeck. The Pearl (pocket edition) and
Hemingway. The Old Man and the Sea.
or one of the novels listed above in the key list

#II. AMERICA THROUGH ITS LITERATURE: THE AMERICAN AND NATURE: THE AMERICAN PURITAN

Text: (Olympic or Mercury Edition) Adventures in American Literature. New York: Harcourt Brace

#III. MASS MEDIA

Text: Pollock, et al. The Art of Communicating. New York: Macmillan, 1955. (single copy for teacher)

#To be used at teacher's discretion and as time permits

Section Seven: Supporting Materials

I. McCarthy and Rodabaugh, editors. Prose and Poetry of America. Syracuse, New York: L. W. Singer Co., 1955.

II. Sauer. English in the Secondary School. New York: Holt, Rinehart, and Winston, 1961.

III. Pollock, et al. The Art of Communicating. New York: Macmillan, 1955.

IV. Brian. A Bibliography of Audio-Visual Aids for Courses in American Literature. (revised edition) Champaign, Illinois: National Council of Teachers of English, 1957.

V. Strunk and White. The Elements of Style. New York: Macmillan, 1959.

PART II

THE PROGRAM IN COMPOSITION AND CRITICAL THINKING

Section One: Introduction to the Composition Program

Practically all writing should arise from the reading and discussion of literature or related mass media. Most writing should take place in the classroom.

Each student should have at least one composition conference with the teacher during each grading period. Each student should write at least once a week.

Teachers should not assume the responsibility for re-teaching grammar or usage conventions taught in Advanced Standing English I. Responsibility for these areas must be assumed by the students. Brief review of common difficulties is not precluded by this policy, but individual students must learn to utilize a grammar text as a handbook for elimination of his errors. To this end a cumulative check sheet of errors (see example in guide) should be maintained by each student in his composition folder.

Certain areas of grammar, usage, and style not previously emphasized in instruction to the class must be taught. Although the pattern of these areas will differ from class to class, such areas as parallel structure, dangling modifiers, subordination, diction, clarity, logic, and organization will undoubtedly need group attention.

Corbin, Guide to Modern English 10 is the basic grammar text and student handbook for the course. However, Strunk and White, The Elements of Style, should be obtained in class quantity for part of the year. Some attention to the first two divisions of this concise book should be achieved this year, perhaps leaving the last section for Advanced Standing English III.

Section Two: Standards of Proficiency in Composition[1]

I. Advanced work in composition teaches students to write well about something important. The core of training in composition is therefore the frequent writing and careful revision of substantial themes on subjects sufficiently mature to challenge both thought and linguistic powers. These themes should be distinguished by superior command of substance, thoughtfully and interestingly presented.

II. A good student writer will demonstrate a high level of proficiency in organization, combining clear sentences in well-shaped paragraphs and arranging these in an order clear to the reader as well as to himself. He is aware of the importance of organic structure, distinguishes the major parts and the subdivisions of the whole, and deliberately develops his paper with a sense of controlling purpose and orderly progression.

III. However, a neat pattern of paragraphs is not in itself proof of, and can never be an acceptable substitute for, sound and compelling logic. The good student writer will be sufficiently an analyst of his own ideas to avoid non sequiturs and redundancies. He is careful to support general statements with specific proofs; he distinguishes between causes and effects, between subjective reactions and objective judgments; and he has cultivated the ability to select fresh rather than hackneyed illustrations.

IV. A good composition exhibits a feeling for style, displaying both precision and fluency. An able student will make use of the varieties of English sentence structure. His sensitivity to sentence movement will be heightened by exposure to good models; a strong student, however, will have absorbed such influences well enough so that his style remains his own. His vocabulary will be distinguished not so much by its extent as by its exactness and appropriateness.

V. It should go without saying that a student in an advanced course will have mastered the mechanics of writing. His command of the conventions of spelling, capitalization, and punctuation will be firm; his syntax will be clear and accurate.

---

[1] Advanced Placement Program Syllabus, College Entrance Examination Board, 1958, p. 95.

Section Three:
mposition Error Chart

Indicate frequency of errors

PUNCTUATION																														
Comma																														
Intro. clause, phrase																														
Compound sentence																														
Parenthetical elements																														
Direct address																														
Appositive																														
Series																														
Non-restrictive modifiers																														
Semi-colon																														
Colon																														
Dash																														
Parentheses																														
Underlining																														
Quotation marks																														
SPELLING																														
Rules																														
Troublesome pairs																														
Possessives																														
Capitals																														
Plurals																														
USAGE																														
Case of pronouns																														
Pronoun agreement																														
Sub.-verb agreement																														
Verb form																														
Shifts in tense																														
SENTENCE STRUCTURE																														
Fragments																														
Run-on sentence																														
Shifted construction																														
Dangling modifiers																														
Misplaced modifiers																														
Subordination/coordination																														
DICTION																														
Faulty diction																														
Trite																														
Wordy																														
Slang																														
CLARITY																														
Ambiguous																														
Awkward																														
Irrelevant																														
Redundant																														
Logic																														
PARAGRAPHING																														
No well-devel. topic																														
Recognizing para. break																														
Transition																														

Section Four: Unit on Critical Thinking - Semantics and Logic

(three to six weeks)

I. PREFACE

The constant cry of English teachers has been that students don't know how to think or to express thoughts with any degree of logic; yet how many have realistically attempted to do anything about this deplorable state? We all teach grammar, hoping the students will learn the structure of language, but what about the structure of thought? If advanced standing students are to achieve the kind of analytical and expository proficiency the program demands, it is essential that they understand the processes of logic.

If this work is forgotten after the unit test, the unit will fail to fulfill its prime purpose, modification of the student's ability to think. Correction of oral and written composition must include the examination of logic if we are to do our job.

Directions to the Teacher

Although the core of logic must be presented in developmental sequence, individual teachers will, of course, approach the various aspects of the unit differently. A section on semantics is presented first, so that this work can be used either as an introduction to clarify thinking in relation to language or as correlative work to be related directly to various points within the logic unit. Some suggestions for this second approach are included in the logic portion of the guide.

Chapters 2, 3, and 4 of Corbin (Guide to Modern English 10) amplify the semantics area and provide material as a ready student reference for part of this work. Additional help in this area is found in the following portions of Pollock, et al, The Art of Communicating, New York: Macmillan, 1955:

Chapter 1, pp. 25-8 (fact and opinion)

Chapter 5, pp. 97-120 (emotive power of words; words, ideas, and symbols; experience and knowledge; levels of abstraction; definitions of terms; propaganda devices; abstract words; value judgments and words)

Also helpful in both semantics and logic is Chapter 7 of Sauer, English in the Secondary School, New York: Holt, Rinehart, and Winston, 1961, pp. 118-26.

The Pollock book, a necessary teacher resource for the logic unit as presented here, must be ordered through the librarian (not more than five copies).

Because class sets of this text will not be available, most of the initial presentation will of necessity be by lecture. It is not too early for these students to begin using lecture and note-taking techniques. Requiring students to take precise notes on material presented through teacher lecture, classroom discussion, and chalkboard outline will serve them in better stead, perhaps, than a ream of dittoed material which can pass from the files of the teacher to the binders of the students with little passing through the minds of either. Adequacy of students' notes should be checked periodically. As much as possible, students should contribute to the development of outlines with appropriate examples. Work in syllogistic argument lends itself well to chalkboard participation and student analysis.

II. SEMANTICS

A. INTRODUCTION

It is presumed that the kinds of semantic instruction offered in Advanced Standing English I--the work on roots and affixes and the constant systematic attention to word meanings, lexical and grammatical--will be continued and extended. In addition, the Advanced Standing English II student should have the benefit of specific instruction in at least a few of the important semantic principles and concepts elucidated by such writers as S. I. Hayakawa, Stuart Chase, Hugh R. Walpole, Ogden and Richards, and Charles Morris.

The concepts of generalization, inference, value-judgment, and metaphor have been selected for special attention in Advanced Standing English II by reason of their general applicability to common problems of language formulation and interpretation. Their selection is not intended to suggest limits to semantic instruction. The teacher may well find it profitable to introduce and reinforce other useful concepts, such as the "either-or" and "all-or-none" fallacies. It is not imperative that formal, intensive "units" of instruction be developed. It may be preferable to introduce the concepts through lecture, discussion, and assigned reading and to extend, refine, and apply them in the course of other units of instruction.

Although the content of the following outline is recommended, the organization is arbitrary:

B. GENERAL OBJECTIVES

The student should learn:

1. That generalization, inference, value-judgment, and metaphor are common, inescapable, useful, and often troublesome linguistic phenomena

2. That they are not mutually exclusive

3. That generalization is not mysteriously different from, but merely a compressed statement of, its unspecified particulars

4. That inference is merely a guess beyond direct experience

5. That value-judgments differ importantly from mere inferences and statements of fact

6. That metaphor is compressed simile, an often powerful and deceptive form of analogy

C. TEACHING CONCEPTS AND ACTIVITIES

1. Generalization (See Reference Materials, page 14, for resource materials.)

The student should learn:

a. That generalization assembles its particulars according to one or more criteria of similarity

b. That the truth and importance of a generalization depends upon the truth and importance of its particulars

c. That without particulars a generalization is empty, meaningless

d. To identify generalization in "main" ideas, topic sentences, "central" themes, major premises, inductive and deductive reasoning, abstract terms, stereotypes, outlines, and characterization

e. To apply an understanding of definition to problems of definition, classification, and organization in his auding, reading, speaking, and writing

f. To identify a generalization of:

(1) Facts
(2) Inferences
(3) Value-judgments
(4) Combinations of:

  (a) Facts and inferences
  (b) Facts and value-judgments
  (c) Inferences and value-judgments
  (d) Facts, inferences, and value-judgments

g. Sample exercise:

Which sentence in the following paragraph includes all the others? Does it contain an inference? a value-judgment?

> "The men got a lot done that day. They felled seven trees, trimmed them, and cut them into timber lengths. They cut the heavier branches into firewood, cleared the brush, and dynamited the tree stumps. Then they leveled an area large enough..."

Which particulars are reducible to still further particulars? What does your answer suggest about degrees of generalization?

2. Inference (See Reference Materials, page 14, for resource material.)

The student should learn:

a. That an inference is not necessarily less accurate than a report of direct experience

b. That most inferences are based on other inferences

c. That the accuracy of an inference tends to decrease as its distance from direct experience increases

d. That the step from the known to the unknown is frequently perilous and sometimes disastrous

e. That the step is usually less perilous if one knows that the step is being taken

f. That many presumably factual reports are in fact inferential

g. That all predictions and most conclusions and assumptions are inferential

h. To distinguish between inference and direct observation

i. To distinguish between simple inference and value-judgment

j. To apply the distinctions in the detection of irresponsible statement, bogus questions, meaningless argument, and faulty assumptions

k. Sample exercise:

Discuss the difference between "He told me a lie" and "He is a liar" in terms of inference, generalization, and value-judgment. What direct observations could support the following inferences:

"My clutch was slipping"?
"He lost his temper"?
"The electricity is off"?
"He broke his leg"?

What other inferences might be involved?

3. Value-judgment (See Reference Materials, page 14, for resource material.)

The student should learn:

a. That value-judgments are classifications of behavior or experience in terms of goodness or badness, approval or disapproval, desirability or undesirability

b. That expressions of value-judgment are structurally indistinguishable from statements of fact and simple inference

c. That they are commonly confused with statements of fact and simple inference

d. That many value-judgments cannot be evaluated, verified, or profitably discussed until they are reduced to the experiences or authority upon which they are based

e. That some value-judgments are of undeterminable origin, cause or explanation, and represent irreducible, unarguable differences in taste.

f. That a mixture of evaluation (value-judgment) and description (factual report) does not necessitate their confusion

g. Sample exercise:

Which terms in "His desk is always messy" are evaluative as well as descriptive?

What statement of fact may be represented by "Why do we have to learn this stuff?" Which are the signals of value-judgment? Under what circumstances may "nigger" be descriptive in the mind of the speaker or writer and evaluative for the auder or reader?

4. Metaphor (See Reference Materials, page 14, for resource material.)

The student should learn:

a. That metaphor is an abbreviated declaration of specific similarity between generally dissimilar entities

b. That metaphor substitutes the language of identical classification (is, am, are, was, were, etc.) for the language of limited similarity (is like, as ... as, -ic, -ical, -ous, -ish, etc.)

c. That metaphor is literally false but figuratively only open to question

d. That metaphor is not the special property of poetry and exalted prose

e. That it is the common property of language everywhere

f. That it may be fresher, more abundant, more daring, and more accurate in the speech of a garage mechanic or in the formal writing of a scientist than in the verse of a respected poet

g. That attention to dead, stale, and hidden metaphor is as important as the comparatively more exciting experiences offered by fresh and arresting examples

h. That without translation into less figurative terms, much common metaphor ("basic," "fundamental," "harmony," "clear" as applied to thought and statement, "enlightened," "high" and "low" where altitude is irrelevant, "hot" and "cold" without thermal reference, etc.) is vague, dull, or deceptive

i. That the very familiarity of much common metaphor is mistaken for understanding and veils its aptness, profundity, irresponsibility, or simple, necessary message

j. To appreciate artistic and effective metaphor

k. To be sensitive to its potential power and deception

l. To be skillful in its translation

m. To be alert to metaphor in auding, reading, speaking, and writing

n. Sample exercise:

Identify simile and metaphor in the following paragraph on sound, from page 258 of Physics: An Exact Science by Harvey E. White:

"...In Fig. D the prongs of a tuning fork are shown vibrating back and forth with simple harmonic motion. By collisions with air molecules each one sends out longitudinal waves through the atmosphere. The compressional regions in longitudinal waves are analogous to the troughs in a transverse wave, while the rarefied regions are analogous to the crests in transverse waves."

5. Exercise in distinguishing among generalizations, inferences, value-judgments, and metaphors:

In the following excerpt from page 24 of the first chapter of Corbin's Guide to Modern English several of the generalizations, inferences, value-judgments, and metaphors have been identified. The generalizations (G) have been sub-classified as unrestricted (UR), partially restricted (PR), and closely restricted (CR). Some of the inferences (I), value-judgments (VJ), and metaphors (M) have been briefly explicated. Question marks indicate vagueness of the preceding locution. Try to understand the symbols.

"The topic sentence states, in general terms (G because plural; PR by "general"), the main (?) thought (I--another's thought cannot be directly experienced) of the paragraph, the central (M--no center is present) idea (I) that the writer especially wants (I) the reader (G-UR--all readers of the paragraph) to get (?). For example, see (M) how the following topic sentence focuses (M) the reader's (G-UR) attention (I) on the main (?) idea (I) of the paragraph:

'There was little pity (I) for poor children (G-PR by "poor") in those days (G-PR by "those"). Children (G-PR by context) even (VJ--disapproval) had to (?) work as chimney sweeps (M--brooms). The sweeps (G-UR--all of them) had to push themselves down soot-blocked chimneys, and in the process it was not unknown (G-PR--some were known; I--knowledge not directly observable) for children to be burned to death or suffocated. Factories (G-PR by context) made the situation worse (VJ) by giving so many more opportunities (G-PR by "so many more") for the employment of children. Child labor (G-PR) became an especially distressing evil (VJ) in the factory system (G-PR--group of factories). It has been estimated (I--calculated beyond direct experience) that in 1835 one third of the factory hands in the English cotton industry (G-PR) were young people (G-PR), half of whom were under (M) fourteen years of age. Even (VJ) children under eight were employed in many cotton mills (G-PR). In (M) some cases (G-PR) children worked from five-thirty in the morning until eight at night with forty minutes allowed (?) for meals.'"

D. REFERENCE MATERIALS

1. Generalization

A classical treatment of generalization is John Locke's "Of General Terms," from his Essay Concerning Human Understanding, Book III, Chapter III, Sections 1-6. Many modern discussions label the process "abstraction." A useful introductory example of detailed treatment is in Hayakawa's Language in Thought and Action (Harcourt Brace and Company, New York, 1949), pp. 167-185.

2. Inference and Value-judgment

Hayakawa's chapter on "The Language of Reports" in Language in Thought and Action (pp. 41-53) contains a lucid discussion of inference and value-judgment and a set of exercises in application of his instruction. Most high school texts are by comparison obscure and unsatisfactory in their distinctions. Chapter 6 of Volume 5 of the Your Language series by LaBrant and others (McGraw-Hill Book Company, New York, 1960, pp. 107-25), for example, might be used as an exercise in testing the application of Hayakawa's distinctions. A more sophisticated discussion of value-judgments is Charles Morris's treatment of "appraisors" in his Signs, Language and Behavior (Prentice-Hall, New York, 1946, pp. 74-86).

3. Metaphor

S. I. Hayakawa's discussion of metaphor in his Language in Thought and Action (pp. 120-4) is a helpful and readable introduction to the subject. So is Hugh R. Walpole's in his Semantics (W. W. Norton and Company, New York, 1941, pp. 141-58).

More sophisticated treatments can be found in Morris R. Cohen's A Preface to Logic (Henry Holt and Company, New York, 1944, pp. 82-90), reprinted in The Language of Wisdom and Folly, edited by Irving J. Lee (Harper and Brothers, New York, 1949, pp. 94-8), and in Anatol Rapoport's Operational Philosophy (Harper and Brothers, New York, 1954, pp. 203-8).

III. LOGIC

A. INTRODUCTION - SOURCES OF KNOWLEDGE

Before the structure of thought can be learned, the student needs to discover where logic fits into the various sources of knowledge--needs, in fact, to discover that there are several sources of knowledge. Then he can better develop judgment in determining when one source or another is effective and appropriate. The student should learn at the same time that we usually employ more than one source in arriving at new knowledge.

Students are capable of providing most of the "raw material" from which to discuss the sources of knowledge. One technique for beginning the unit is to ask them to indicate all the ways in which they can receive information or knowledge, listing the items on the board in whatever random order they are given. If some desired examples are lacking, leading questions will quickly elicit them. After a sizeable list has been developed, ask whether the students notice any similarities by which these items might be grouped.

With a minimum of teacher guidance, the four major categories below can quite clearly emerge. Then characteristics (as outlined below) can be discussed by students with interest, since they will feel they have "discovered" the sources, not merely had them handed out arbitrarily. After the discussion of logic as one of the sources, point out that since the other sources are more or less familiar parts of the students' background, the remainder of the unit will be spent in an effort to become acquainted with this fourth, critically needed source, which has a solid twenty-five-century history of careful examination and confirmation by most of the greatest minds of western civilization.

The sources might be conveniently introduced under the following headings:

1. Authority

   a. Nature and use -- The acceptance or use of particular information from sources outside the individual whose reliability is reasonably well-established and appropriate to the area of knowledge. The use of authority is extensive and unquestioned early in life; as the individual matures the use of authority is derived from a greater variety of sources and receives less automatic acceptance.

   b. The necessity for using authority is obvious. We cannot take the time to discover everything we must know to live in this world.

   c. Danger of misuse -- Increasingly, students must examine authority to be sure it is adequate for the area of information sought. Is this source actually qualified to speak with authority in this field (Does Jackie Jensen's testimonial provide real evidence of the superiority of this razor blade?)?

   d. Danger of easy dismissal of this source -- The student must be cautious that, with his limited experience, he doesn't reject reasonable authority merely because he would rather not accept the unpleasant conclusion it presents. Otherwise, a sophomoric anarchy of thought and action can result.

2. Experience (or sensory perception)

   a. Nature and use -- That knowledge which is forced upon our perception by our various senses (not limited to five--balance, etc.) is used independently or to reinforce authority. (Fire burns, nobody is perfect, pain eventually fades, flattery pleases others.) Sensory perception gives tentative knowledge on which we operate or suspend judgment as the application of reason indicates.

   b. Necessity for use -- This source is not only the most readily accepted avenue of information for the individual (I'm from Missouri; show me!) but also serves as the basis for scientific investigation through the experimental method of observation and report.

   c. Limitations or danger of misuse -- Every sense can be deceived. Seeing should not necessarily be believing. Eye-witness reports notoriously differ. There are only four basic tastes. (A Ritz cracker pie tastes like apple.) An angry-sounding voice may merely reflect eagerness. Pilots flying without visual reference to the horizon need instruments to be certain they are upright. A piece of ice run across the back feels like a cutting knife. (See Descarte's dialogue on the unreliability of the senses and the uncertainty of all knowledge--"Cogito, ergo sum"--I think, therefore I am.)

d. Danger of easy dismissal -- The student must be cautious in dismissing as invalid the repeated experience reported by others. (See similar note under authority.) Mark Twain commented that at seventeen he considered his father the most stupid of men, but at twenty-one he was amazed to discover how much the old man had learned in four years.

3. Unknown sources

a. Nature and use -- Such sources as inspiration, extra-sensory perception (telepathy, prescience, sudden convictions or insights, etc.), religious experience, primitive (untrained) perception or skill, hunch, etc. These sources, differing in reliability from person to person, are usually dismissed by sophisticated moderns as superstitious nonsense, but some of these sources have increasingly been supported by growing evidence in such studies as those conducted over a period of thirty years by Duke University's parapsychology laboratory.

b. Necessity for using such sources -- In certain areas of human activity, especially religion and the arts, insistence upon "scientific" sources of knowledge would leave us deprived of many of man's most significant achievements.

c. Limitations or danger of misuse -- Obviously, so little is as yet known about these sources and the ways they operate that their degree of reliability is usually very low and often confused with emotional reactions or superstitious fears. Evidence also indicates that the skeptical person practically negates any powers he may possess in this area.

d. Danger of easy dismissal -- Complete rejection of these sources leaves the individual less sensitive, more materialistic, and often highly rigid in his attitude toward and comprehension of less easily structured activities, such as art, music, religion. Who can say with assurance that man's evolutionary development is complete, that he has no powers under process of growth? An open mind and a questioning attitude is surely more becoming to intellectual life.

4. Logic

a. Nature and use -- As grammar examines the structure of language, logic examines the structure of thought. Logic ordinarily begins with information gained from other sources, applies techniques of examination, and arrives at new knowledge, either tentative or definite, depending upon the nature of the original information and the nature of the process used. Inductive reasoning moves from examination of particular, concrete evidence to a tentative general conclusion; deductive reasoning moves from an accepted general statement to examine a particular example to discover a specific relationship.

b. The necessity for using logic -- If man is to overcome the situation of using his emotions rather than his reason for at least 85 per cent of his decisions, he must learn to operate more logically. Furthermore, logic permits us to check knowledge from other sources for meaning and validity, serving as a necessary skill in approaching philosophy. No skill is more crucial in the presentation of ideas, analysis of ideas, and clarification of ideas in argumentation. It trains the entire thinking process in clarity and precision.

c. Limitations or danger of misuse -- The techniques of logic cannot be easily applied to all problems, particularly where evidence is very limited, where values are confused, or where the basis is an emotional one. Lack of precision in logical techniques can lead to grievous misconceptions.

d. Danger of easy dismissal -- Ignoring logical conclusions or approaches leads to difficulties in judgment, to "anti-egghead" emotionalism, and to irresponsibility of action, as well as to pathetic confusion about what is happening to us and why in situations which logic can clarify.

B. TEACHING CONCEPTS AND ACTIVITIES

Note: The remainder of this unit, the actual work in logic, is drawn almost directly from Chapter 6, "Sound Reasoning and Effective Argument," The Art of Communicating, by Pollock, et al., published by Macmillan, 1955. The comments made hereafter will be primarily marginal notations containing suggestions about emphasis, warnings of difficulty, or additions for further clarification. Thus the book cited will be necessary as a teaching tool.

1. Inductive reasoning

Although deductive reasoning is presented first in the book, inductive reasoning might better be taken up first for two practical reasons: first, the students have already had some familiarity with the terminology and ideas of inductive methods, such as the scientific method; second, the bulk of the time spent will be devoted to the more unfamiliar concepts and terms of deductive reasoning.

a. General explanation -- The progression from specific, isolated units of evidence to a tentative generalization should be emphasized. It should be clear that the evidence springs primarily from sensory perception. This is also a good opportunity to make sure of the nature of generalization and its accompanying dangers (to be reinforced by later work with the square of opposition--see 2., d., The principles of opposition).

(1) Suggested composition: Place on the bulletin board several pictures which strongly convey an atmosphere or mood. Ask the students to select one which appeals to them. Require a brief but accurate descriptive piece of writing which tries to build for the reader a clear impression of the mood or atmosphere solely through sharply crystallized specific details, avoiding generalizations altogether. Students will be shocked to discover how difficult it is to avoid generalizations, as well as challenged to more specific communication of their own impressions of the picture. By trying to lead the reader to a conclusion about the mood, the student will set the inductive pattern more clearly in his mind.

(2) Similar compositions could be written describing the student's room at home, a particular view (perhaps a restricted view through a window), the atmosphere of a supermarket, the mood of a school dance, the aura of an athletic contest, etc.

b. Scientific methods -- It may be desirable to ask a member of the science or math department to aid in clarifying the use of induction in either one of these fields. Students should understand that "the scientific method" is adapted by various branches of science into many appropriate methods. This is a good place to mention the change in the approach of English grammarians since the eighteenth century, from ivory-tower dicta to today's more scientific word-usage counts that simply report what the language is, not what they'd like it to be. Clarification is necessary for seeing the difference between classroom demonstrations and actual scientific experiments. Two elements which need stress are the objectivity necessary to genuinely scientific approach and the tentative nature of experimental conclusion.

(1) Cite such careful developments as the Salk vaccine.

(2) Discuss the confusion over hasty and dogmatic claims with regard to the relationship between smoking and lung cancer.

(3) Students may wish to point out errors of approach in science fiction they have read.

(4) It would be well at this juncture to connect the objectivity and the cautious conclusion of science with all scholarly investigation, as in the research papers they will have to write in the future.

c. Solving everyday problems -- The important element of this broad application of induction lies in the students' realizing that effective problem-solving involves systematic analysis and investigation of one factor at a time. The teacher might wish to have the students write out the procedure each would use to solve some common problem, such as: how to locate a lost textbook, how to attract the attention of a particular boy or girl, or how to discover the key to a higher degree of success in a particularly troublesome course.

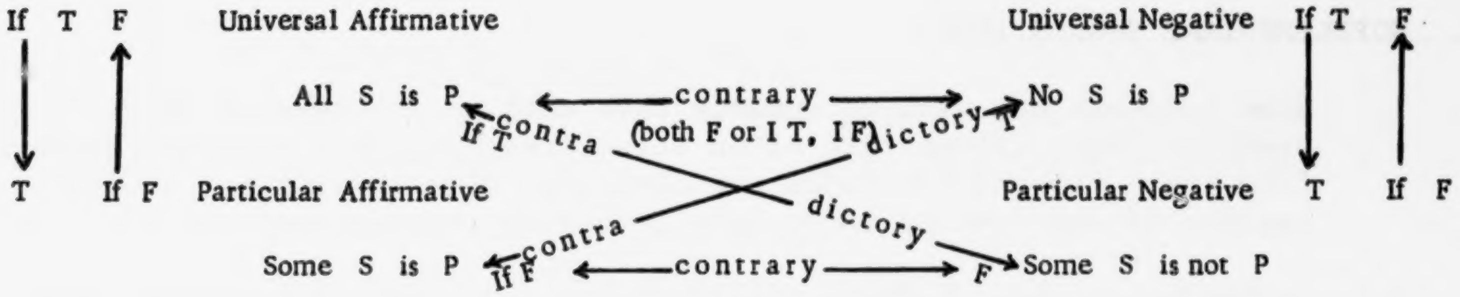
2. Some Principles of Clear Thinking -- These concepts are necessary tools for understanding the work in deductive reasoning to follow. See pp. 129-34.

   a. Validity and truth -- Although the distinction between these concepts is handled briefly in the text, the teacher may find it necessary to return to this matter for reinforcement later when the students start working with syllogisms. Emphasize that truth is a matter of content, while validity deals with the form of the thought process. A direct parallel can be drawn with math, wherein the content of the figures must be accurate (true), but the form of the theorem or formula must be correct (valid). The difference may become a bit more clear if the teacher demonstrates to the students that while an invalid argument may accidentally have a true conclusion (All dogs are quadrupeds; all collies are quadrupeds; therefore all collies are dogs.) or false premises may accidentally lead to a true conclusion (All bricks are red-colored; red color makes strong building materials; therefore all bricks are strong building materials.), a valid conclusion from true premises must be true. This is the link of validity and truth in which logic cannot be challenged.

   b. Propositions -- Confusion may be avoided here by making clear the distinction between grammatical analysis and logical analysis. Students should realize that ordinary statements must be reduced to logical terms before they can be analyzed. The concepts of the two terms must be well established, with an understanding of both quantity (universal or particular) and quality (affirmative or negative) of both terms. A crucial rule is that governing the quantity of the predicate term.

   c. Immediate inference -- This process should be understood sufficiently to draw correct inferences, since reducing arguments in everyday expression may require transposition of terms before logical analysis. The difference between precisely controlled logical inference and the frequent difficulty of inference in ordinary language situations might profitably be discussed at this point.

   d. The principles of opposition -- The difference between contradictory and contrary propositions can clarify these words for the student as they might never be clarified in ordinary language situations. Also the fact that a single true particular can negate its contradictory universal will help to point out the danger of careless generalizations. It might be useful to have some students deliver brief speeches asserting and defending generalizations to see whether the class can destroy them with contradictions. Thereby the student can learn that the qualified generalization is a much safer statement, since it is actually a particular. In charting the square of opposition for the class, it would be advisable to present it in more complete form than shown in the text; therefore, it is reproduced below. Especially stress the one-way relationship between universals and their particulars.



The student may need help to see the necessity for wording the universal negative "No S is P" to avoid the double meaning inherent in "All S is not P" (both "No S is P" and the possible inference "All S isn't P, but some is").

3. Rules of Deductive Argument (See pp. 134-42.)

   a. The categorical (Aristotelian) syllogism -- The text presents the structure and rules governing this type of argument quite clearly for high school comprehension. However, one approach in analysis will be helpful in aligning the student's perception of the argument. This consists of identifying the middle term first as that term which appears in both premises. If the student begins his analysis by recognizing major, minor, and middle terms and checking their quantity, he can then proceed easily through examination by the six rules to determine validity. If some students have difficulty because their a priori knowledge of truth or falseness interferes with consideration of validity, try syllogisms containing nonsense words or meaningless symbols until the pattern becomes clear.

   b. Hypothetical inference -- The two arguments presented here, the conditional syllogism (if...then) and the disjunctive (either... or), serve principally to show the student that there are other forms of deductive logic available, with slightly variant patterns of thought. The teacher may wish to present these in demonstration without holding students responsible for mastery.

4. Common Fallacies in Reasoning (See pp. 142-6.)

   These fallacies go beyond the rules of formal logic, involving the acceptance of prejudiced attitudes or misconceptions without thinking about what is necessarily implied by certain statements. Students will be able to contribute many examples of certain of these. It is probably less important that all students learn to recognize them by name than it is that they learn to detect and analyze them. Political speeches, advertisements, and individual persuasion present a rich source of common fallacies. The teacher may wish to bring out certain examples from student compositions for class analysis.

C. SUPPLEMENTARY SUGGESTIONS:

1. Some teachers may wish to enhance this unit by introductory work in symbolic logic, since this often stimulates excellent student response from those members who enjoy the challenge of mathematics. A math teacher may be invited in to help introduce the concepts.

2. In The Many Loves of Dobie Gillis (pocket edition) is a chapter entitled "Love Is a Fallacy," humorously employing common fallacies of reasoning. The class would enjoy this near the end of the unit.

3. Other selections for literary exemplification of logic are: almost any of the Sherlock Holmes stories or Poe's "Gold Bug" or "Purloined Letter."

4. Mass media can provide a natural extension of semantics and logic study into everyday implications, or the teacher may prefer studying mass media with the class later in the year to refresh their thinking in these areas.

Section Five: Newspapers - Background for Using Mass Media

I. BACKGROUND MATERIAL

A. TYPES OF ARTICLES FOUND IN NEWSPAPERS

1. News story -- an account of an event

2. Feature story -- a news story which emphasizes the human interest element (or gives background for current news)

3. Sports story -- a report of a sports event, written in a lively, colloquial style that is often slangy and humorous

4. Editorial -- the editor's statement of opinion designed to influence the public

5. Syndicated column -- an individual writer's interpretive report which appears daily in a large number of newspapers

6. Comic strip -- a series of sketches designed to entertain by narration, satire, or pantomime

7. Special interest stories -- on such topics as:

   a. Art and music
   b. Agriculture
   c. Business and finance
   d. Children's interests
   e. Education and the schools
   f. Entertainment
   g. Fashions
   h. Health
   i. Literature
   j. Travel information
   k. Science

B. FUNCTIONS OF A NEWSPAPER

1. To inform -- the news article

2. To provide miscellaneous information -- articles of special interest to readers

3. To entertain -- comics, women's page, TV-radio page, sports section

4. To advertise

   a. The greatest amount of space in a newspaper is allotted to advertising.

   b. Since many papers are dependent on advertising for income, the question arises as to the influence of advertisers on the editorial policy.

C. SUGGESTIONS FOR ACQUIRING SKILL IN READING A NEWSPAPER

1. Get a general idea of the news of the day by skimming over the headlines on the front page.

2. Read at least the opening paragraph of important articles.

3. Read in detail the main articles.

4. Read the features which are of special interest to you.

D. EVALUATION OF NEWSPAPERS

1. Important national and international items are front page news.

2. News stories are unbiased.

3. Sensational headlines are avoided.

4. Reliable sources are used for information.

5. Advertising and pictures are in good taste.

6. Letters to the editor are printed.

E. WAYS IN WHICH NEWS MAY BE DISTORTED

1. By deliberate use of words to arouse emotion

2. Through slanted language

   a. In articles

   b. In headlines

3. By giving prominence to certain news stories and minimizing or omitting others (especially true of political news)

F. LIST OF NEWSPAPER TERMS[2]

1. AP (Associated Press), INS (International News Service), and UP (United Press): American companies that provide newspapers with national and foreign news and photographs
2. Banner: the heavy, dark headline across the top of the front page
3. Beat: the daily route covered by a reporter
4. By-line: the name of the person who reported the story
5. Caption: the explanation below a picture
6. Cartoon: a drawn picture, usually humorous or exaggerated in nature
7. Cub: an inexperienced reporter
8. Deadline: the time set for having the paper ready for printing
9. Feature story: a story of human interest that stirs feelings of the reader. Its news value is usually important, and it is written like a short story, leading up to the climax instead of beginning with a lead paragraph.
10. Filler: a brief story or item used to fill empty space
11. Headline: the title line or lines above an article
12. Lead: the first paragraph of a news story
13. Proofreader: a person who read the preliminary printing to correct errors made in setting type
14. Scoop: getting an important news story ahead of any other paper

G. OUTSTANDING NEWSPAPERS

1. New York Times
2. Christian Science Monitor
3. New York Herald Tribune
4. Washington Post
5. Baltimore Sun
6. Chicago Daily News

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[2] List from: Mellie John, et al. The New Building Better English (Book 10). White Plains, New York: Row, Peterson and Co., 1959, p. 271.

7. St. Louis Post-Dispatch

8. Philadelphia Bulletin

9. Kansas City Star

10. Atlanta Journal

11. Denver Post

12. San Francisco Chronicle

II. SUGGESTED ACTIVITIES FOR NEWSPAPER STUDY

A. Obtain several newspapers published in this area. Identify kinds of news (world, national, local, sensational, etc.) found in these newspapers.

B. From different newspapers, select examples of different points of view on the same topic. Write a brief analysis showing the bases for the points of difference (choice of words, quoting authorities, omitting pertinent facts, etc.). List sentences or phrases which distort the article so that it is not an objective report.

C. Find one event which is covered by all newspapers. Compare the stories. Discuss how the main points are developed by each of the newspapers.

D. Follow a daily column for several days and report your observations on the columnist's style and techniques.

E. Arrange a bulletin board display showing the daily development of a major news story.

F. Read and report on "How to Read a Newspaper" by Edgar Dale.

G. Analyze the comic strips in your daily paper. Classify them under these headings:

1. Narration

2. Ridicule

3. Insight into human behavior

4. Other appeals

H. Draw a comic strip or a cartoon.

I. Write one of the following for a school newspaper:

1. A news article

2. A feature article

3. A daily column

4. A sports story

5. An editorial

J. Compare a regular radio news summary to the news item on the front page of your daily paper.

K. Bring in copies of some of the outstanding newspapers published in the United States (listed under "G" on page 23). Compare these newspapers in terms of format and news coverage.

III. BIBLIOGRAPHY

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D. Tressler, J. C. and Christ, Henry J. English in Action (Book 2). Boston: D. C. Heath, 1960.

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Note to teachers: For greater depth in the teaching of journalism, use the District's guide, Journalism, developed and produced in 1961.

PART III

THE PROGRAM IN LITERATURE

Section One: Unit on Poetry (six weeks)

I. INTRODUCTION

A fairly natural beginning of poetry discussion can grow out of the semantics and logic unit by the extension of semantic considerations into poetic language, particularly emotive connotations and the nature of metaphor. Whatever opening gambit is employed, discussion technique can most naturally develop in consideration of the meaning of particular poems under examination. If a class can sense the need to unlock the device to get at the meaning of a passage, it will readily absorb explanation of rhythm, meter, metaphor, or whatever tool is needed at that moment.

In teaching poetry the teacher must constantly keep in mind two questions: Will what I'm doing help students understand poetry better so that they can analyze more effectively, and will it help students enjoy poetry so that they will be more likely to read it in the future? The answer to both questions should always be in the affirmative.

II. TYPE APPROACH TO THE STUDY OF POETRY

If a teacher prefers a less structured approach to poetry than the thematic organization which appears below, he might begin with light verse and narrative poetry to emphasize enjoyment, appreciation of rhythm, and total effects in easier selections. Then, as the class moves into other types of poems, devices and interpretive challenges can be presented with less resistance, for the students' confidence has been bolstered by pleasurable association and familiarity before being asked to tackle difficult interpretive tasks.

III. THEMATIC APPROACH TO THE STUDY OF POETRY

Thematic groupings of poems are useful for continuity from one selection to another, providing a variety of viewpoints toward similar ideas or feelings. The thematic approach can provide provocative consideration of many selections. To be sure, the temptation to force selections into unnatural categories is strong. Nonetheless, since thematic grouping has become a widely endorsed structure of literary study, a suggested list of groupings is provided here, based on Adventures in American Literature and Untermeyer's The New Modern American and British Poetry. The teacher, of course, may want to structure this organization through different themes than those indicated.

Unless otherwise noted, selections are common to both Mercury and Olympic editions of Adventures in American Literature.

A. THEME OF UNFORGETTABLE CHARACTERS

1. Frost

"The Death of the Hired Man" (also in Untermeyer)

2. **Masters**

   a. "Lucinda Matlock"
   b. "Mrs. George Reese"
   c. "George Gray"
   d. "John Horace Burleson"
   e. "Anne Rutledge" (Mercury edition) (also in Untermeyer)

3. **Lindsay**

   a. "General Booth Enters into Heaven"
   b. "Abraham Lincoln Walks at Midnight"

4. **Benet**

   a. "The Mountain Whippoorwill"
   b. "Portrait of a Southern Lady"
   c. "Nancy Hanks" (Untermeyer)

5. **Robinson**

   a. "Richard Cory" (also in Untermeyer)
   b. "Miniver Cheevy" (also in Untermeyer)
   c. "Bewick Finzer" (Mercury edition) (also in Untermeyer)

6. **Whitman**

   "The Carol of Death"

7. **Fletcher**

   "Lincoln" (Untermeyer)

8. **Nash**

   a. "Adventures of Isobel" (Untermeyer)
   b. "The Purist" (Untermeyer)

9. **Yeats**

   "The Ballad of Father Gilligan" (Untermeyer)

10. **Stephens**

   "To the Four Courts, Please" (Untermeyer)

B. THEME OF GROWING PAINS

1. **Frost**

   "The Road Not Taken"

2. **Adams**

   "Those Two Boys"

3. Teasdale
    a. "The Long Hill"
    b. "Leaves" (Mercury edition)

4. Millay
    "Renascence" (Olympic edition) (also in Untermeyer)

5. Brooks
    "One Wants a Teller in a Time Like This" (Mercury edition)

6. N. Crane
    "The Janitor's Boy" (Untermeyer)

7. Parker
    "Autumn Valentine" (Untermeyer)

8. Housman
    a. "Oh, When I Was in Love with You" (Untermeyer)
    b. "When I Was One-and-Twenty" (Untermeyer)

9. Gibson
    "Sight" (Untermeyer)

C. THEME OF NATURE

1. Frost
    a. "The Pasture" (also in Untermeyer)
    b. "Stopping by Woods" (also in Untermeyer)
    c. "Nothing Gold Can Stay" (Olympic edition) (also in Untermeyer)
    d. "Putting in Seed" (Olympic edition)
    e. "The Tuft of Flowers" (Untermeyer)
    f. "Birches" (Untermeyer)
    g. "The Runaway" (Untermeyer)

2. Wylie
    a. "Sea Lullaby" (also in Untermeyer)
    b. "Velvet Shoes" (also in Untermeyer)
    c. "Puritan Sonnet" (Untermeyer)

3. Sandburg
    "Fog" (also in Untermeyer)

4. Millay
    "God's World"

5. **Bishop**

    "The Fish" (also in Untermeyer)

6. **Bryant**

    a. "To a Waterfowl"
    b. "Thanatopsis"

7. **Whittier**

    from "Snowbound"

8. **Emerson**

    "The Rhodora" (Mercury edition)

9. **Longfellow**

    a. "Hymn to the Night"
    b. "The Tide Rises, the Tide Falls"

10. **Holmes**

    "The Chambered Nautilus"

11. **Indian Folk Literature**

    "Song of the Sky Loom"

12. **Westward Songs and Ballads**

    a. "All Day on the Prairie"
    b. "The Little Old Sod Shanty"

13. **Lanier**

    a. "Song of the Chattahoochee"
    b. "The Marshes of Glynn"

14. **Dickinson**

    a. "How Happy Is the Little Stone"
    b. "Some Keep the Sabbath"
    c. "To Make a Prairie" (Mercury edition)

15. **Whitman**

    a. "When I Heard the Learned Astronomer" (also in Untermeyer)
    b. "A Noiseless Patient Spider" (also in Untermeyer)

16. **Amy Lowell**

    "Night Clouds" (Untermeyer)

17. Riley

    "When the Frost Is on the Punkin"

18. Wilbur

    "First Snow in Alsace" (Olympic edition)

19. Jarrell

    "90 North" (Olympic edition)

20. Williams

    "Poem" (Untermeyer)

21. Untermeyer

    "Long Feud" (Untermeyer)

22. Jeffers

    "Hurt Hawks" (Untermeyer)

23. Nash

    "The Rhinoceros" (Untermeyer)

24. N. Crane

    "The Dust" (Untermeyer)

25. Housman

    "Loveliest of Trees" (Untermeyer)

26. De Le Mare

    "Silver" (Untermeyer)

27. Drinkwater

    "Reciprocity" (Untermeyer)

28. Nicholson

    "Rockferns" (Untermeyer)

D. THEME OF WAR

1. Emerson

    a. "The Concord Hymn"
    b. "Voluntaries Ill"

2. Longfellow

   "The Arsenal at Springfield"

3. Timrod

   "Ode on the Confederate Dead"

4. Whitman

   "Beat! Beat! Drums!"

5. Frost

   "It Bids Pretty Fair"

6. Masters

   "Silence"

7. Lindsay

   "Abraham Lincoln Walks at Midnight"

8. Benet

   a. "Portrait of a Southern Lady"
   b. "1935" (Untermeyer)

9. Seeger

   "I Have a Rendezvous with Death" (also in Untermeyer)

10. Sandburg

    a. "Buttons"
    b. "Grass" (also in Untermeyer)

11. Guiterman

    "Pershing at the Front"

12. Wilbur

    "First Snow in Alsace" (Olympic edition)

13. Amy Lowell

    "Patterns" (Mercury edition) (also in Untermeyer)

14. Shapiro

    "The Leg" (Untermeyer)

15. Jarrell

    "A Camp in the Prussian Forest" (Untermeyer)

16. Kipling

    "Tommy" (Untermeyer)

17. McCrae

    "In Flanders Fields" (Untermeyer)

18. Sassoon

    a. "The Dug-Out" (Untermeyer)
    b. "Dreamers" (Untermeyer)
    c. "The Rear-Guard" (Untermeyer)

19. Graves

    "It's a Queer Time" (Untermeyer)

20. Spender

    "Thoughts During an Air Raid" (Untermeyer)

E. THEME OF DEATH

1. Marquis

    "freddy the rat perishes" (also Theme of Love and Hate)

2. Robinson

    "Richard Cory"

3. Timrod

    "Ode on the Confederate Dead"

4. Lanier

    "A Ballad of Trees and the Master"

5. Whitman

    "The Carol of Death"

6. Field

    "Little Boy Blue"

7. Frost

    "The Death of the Hired Man" (also in Untermeyer)

8. Masters

   a. "Silence"
   b. "Anne Rutledge" (Mercury edition) (also in Untermeyer)

9. Lindsay

   "The Leaden-Eyed"

10. Wylie

   "Sea Lullaby" (also in Untermeyer)

11. Seeger

   "I Have a Rendezvous with Death" (also in Untermeyer)

12. Sandburg

   a. "Buttons"
   b. "Grass" (also in Untermeyer)

13. Millay

   a. "Lament"
   b. "Dirge Without Music"

14. Parker

   "Resume" (Mercury edition)

15. Eliot

   "The Hollow Men" (Mercury edition) (also in Untermeyer)

16. Poe

   a. "Ulalume" (Mercury edition)
   b. "Annabel Lee" (Mercury edition)

17. Wilbur

   "First Snow in Alsace" (Olympic edition)

18. Shapiro

   "Interlude III" (Olympic edition)

19. Indian Folk Literature

   "Lament of a Young Man for His Son" (Olympic edition)

20. Dickinson

   "The Bustle in a House" (Olympic edition)

21. Hardy

    "A Satire of Circumstance" (Untermeyer)

22. Housman

    "To an Athlete Dying Young" (Untermeyer)

23. Gibson

    "The White Dust" (Untermeyer)

24. Sassoon

    "The Rear-Guard" (Untermeyer)

25. Graves

    "It's a Queer Time" (Untermeyer)

26. Auden

    "Stop All the Clocks" (Untermeyer)

F. THEME OF LOVE AND HATE

1. Frost

    a. "The Death of the Hired Man" (also in Untermeyer)
    b. "Fire and Ice"
    c. "It Bids Pretty Fair"

2. Teasdale

    a. "The Lamp"
    b. "I Shall Not Care" (Untermeyer)

3. Millay

    a. "The Spring and the Fall"
    b. "Pity Me Not" (Untermeyer)

4. Spirituals

    "Let My People Go"

5. Dickinson

    "My Life Closed Twice"

6. J. R. Lowell

    "The Courtin'"

7. Poe

    a. "The Raven"
    b. "Annabel Lee" (Mercury edition)

8. Marquis

    "freddy the rat perishes"

9. Robinson

    a. "An Old Story"
    b. "The Master" (Olympic edition)

10. Markham

    "The Man with the Hoe"

11. Wylie

    "Nonsense Rhyme"

12. Benet

    "Portrait of a Southern Lady"

13. Frost

    "A Minor Bird" (Mercury edition)

14. Masters

    "Anne Rutledge" (Mercury edition) (also in Untermeyer)

15. Viereck

    "Of Course Not" (Mercury edition)

16. Parker

    a. "One Perfect Rose" (Mercury edition)
    b. "Folk Tune" (Mercury edition)
    c. "Love Song" (Untermeyer)
    d. "Autumn Valentine" (Untermeyer)

17. Amy Lowell

    "Patterns" (Mercury edition) (also in Untermeyer)

18. Daly

    a. "Two 'Mericana Men" (Mercury edition)
    b. "Mia Carlotta" (Untermeyer)

19. Shapiro

"Interlude Ill" (Olympic edition)

20. Rodman

"Encounter" (Olympic edition)

21. McGinley

"Poor Timing" (Olympic edition)

22. Armour

"To Have and Too Old" (Olympic edition)

23. Helton

"Old Christmas Morning" (Untermeyer)

24. Aiken

"Bread and Music" (Untermeyer)

25. N. Crane

"The Janitor's Boy" (Untermeyer)

26. Housman

a. "Oh, When I Was in Love with You" (Untermeyer)
b. "When I Was One-and-Twenty" (Untermeyer)

27. Graves

"The Traveler's Curse after Misdirection" (Untermeyer)

28. Auden

"Stop All the Clocks" (Untermeyer)

G. THEME OF ASPIRATIONS (Dreams, Successes, and Failures)

1. Robinson

a. "Miniver Cheevy" (also in Untermeyer)
b. "Bewick Finzer" (Mercury edition) (also in Untermeyer)
c. "Calvary" (Mercury edition)

2. J. R. Lowell

"The Vision of Sir Launfal"

3. Holmes

"The Chambered Nautilus"

4. **Dickinson**

    a. "I Never Saw a Moor" (also in Untermeyer)
    b. "I'm Nobody" (also in Untermeyer)
    c. "If I Can Stop One Heart" (Olympic edition)
    d. "Success Is Counted Sweetest" (Olympic edition) (also in Untermeyer)

5. **Whitman**

    "A Noiseless Patient Spider"

6. **Masters**

    a. "George Gray"
    b. "John Horace Burleson"

7. **Wylie**

    a. "Nonsense Rhyme"
    b. "The Eagle and the Mole" (Olympic edition) (also in Untermeyer)

8. **Teasdale**

    a. "Barter"
    b. "The Long Hill"

9. **Sandburg**

    a. "Prayers of Steel" (also in Untermeyer)
    b. "Clean Curtains" (Mercury edition)
    c. "Upstream" (Untermeyer)

10. **Eliot**

    "The Hollow Men" (Mercury edition) (also in Untermeyer)

11. **Millay**

    "Renascence" (Olympic edition) (also in Untermeyer)

IV. SUGGESTED ACTIVITIES

A. Attempt to Define Poetry

1. Read in class the section, "The Definition of Poetry," pp. xxix-xxx in Untermeyer, Modern American and British Poetry, New York: Harcourt Brace, 1936.

2. Discuss Carl Sandburg's "Ten Definitions of Poetry."[1]

    a. Poetry is a projection across silence of cadences arranged to break the silence with definite intentions of echoes, syllables, wave lengths.

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[1] Louis Untermeyer. Modern American and British Poetry. New York: Harcourt Brace, 1936.

b. Poetry is the journal of a sea animal living on land, wanting to fly on air.

c. Poetry is a series of explanations of life, fading off into horizons too swift for explanations.

d. Poetry is a search for syllables to shoot at the barriers of the unknown and the unknowable.

e. Poetry is a theorem of a yellow-silk handkerchief knotted with riddles, sealed in a balloon tied to the tail of a kite flying in a white wind against a blue sky in spring.

f. Poetry is the silence and speech between a wet struggling root of a flower and a sunlit blossom of that flower.

g. Poetry is the harnessing of the paradox of earth cradling life and then entombing it.

h. Poetry is a phantom script telling how rainbows are made and why they go away.

i. Poetry is the synthesis of hyacinths and biscuits.

j. Poetry is the opening and closing of a door, leaving those who look through to guess what is seen during a moment.

3. Tell which of the following definitions is most meaningful to you and explain why:

   a. "Poetry is language which tells us through a more or less emotional reaction something that cannot be said."--Edward Arlington Robinson

   b. "If I read a book and it makes my whole body so cold no fire can ever warm it, I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry."--Emily Dickinson

   c. "Nor till the poets among us can be 'literalists of the imagination' above insolence and triviality and can present for inspection, imaginary gardens with real toads in them, shall we have it (poetry)."--Marianne Moore

4. Read and discuss "Ars Poetica" by Archibald MacLeish.

B. Study the Differences Between Prose and Poetry

1. The difference between poetry and prose has escaped fine definition. The teacher might point out that"poetry characteristically expresses or evokes feeling and is addressed to the imagination, while prose characteristically conveys information and is addressed to the intellect." (Jacob Korb. An Introduction to Poetry. New York: Rinehart and Co., 1960.)

2. The teacher can take some lines of poetry and state the same thought in simple prose. For example:

   The poetry--

   > "And the ship of sunrise burning
   > Strands upon the eastern rims."
   > A. E. Housman-Reveille

   The prose--

   > The sun is rising in the east.

3. The following paragraph is taken from The English Journal, February, 1960:

   "A Teaching Approach to Poetry"
   by Gerhard Friedrich

   "The world reaches us through our senses in fragments: we are incessantly bombarded by them. Prose and poetry are not merely two modes of writing, the one natural, the other artificial, but two distinct ways of engaging and mastering the disparate data of existence. The poet's peculiar vision--intense, compact, and transcending--aims at capturing and communicating the poetic essence which pulsates behind prosaic facts. It is for this very reason that the task of the teacher of poetry is so extraordinarily demanding."

C. Think About the Purposes of Poetry

In defining poetry, the purpose of the poet should be explained. In her book, Your Language (Book 2), Dr. LaBrant lists the three main purposes:

1. Tell a story or give a description in some unusually good way.

2. Make us see or understand something important, or beautiful or exciting.

3. Give us a feeling which the writer wants us to share.

D. Miscellaneous Activities

1. Select one of the poets you have studied and explain how the ideas expressed in his poetry agree or conflict with your own personal set of values. Give specific illustrations of ideas in particular poems by this poet.

2. Express in your own words the ideas in the following passage:

   "It is the poet's privilege to help man endure by lifting his heart, by reminding him of the courage and honor and hope and pride and compassion and pity and sacrifice which have been the glory of his past. The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail."--William Faulkner

3. Select a particular poem which was challenging in its ideas. Explain why the ideas were challenging.

4. Write several lines of poetry to emphasize a particular sound (onomatopoeia).

5. Divide the class into committees to study a particular poet. Their group reports should include:

   a. Reasons for selecting the poet for study

   b. Life and pertinent information about the author

   c. The reading and analysis of several poems

6. Encourage students to write limericks. Simple first lines could be suggested for completion. For example:

   a. There was a young man from our town

   b. Said I to my teacher one day

7. Lead the class into a group composition of poetry. Have students suggest a subject for a poem and encourage each student to write one line of poetry. Possible topics might be: a football game, a cable car, a parade, a band concert, or a wind-storm. After class discussion, the best lines could be grouped into a poem.

8. Practice and present a choral reading. It is not only fun for the students but emphasizes the rhythm of poetry. Suggested poems for choral reading:

   a. "The Congo" - Vachel Lindsay
   b. "The Creation" - James Weldon Johnson
   c. "Jesse James" - Anonymous
   d. "The Bells" - Edgar Allan Poe
   e. "Casey Jones" - Newton and Siebert
   f. "Boots" - Rudyard Kipling
   g. "Shooting of Dan McGrew" - Robert Service
   h. "Cremation of Sam McGee" - Robert Service

9. Complete the following lines, using a descriptive metaphor to convey mood:

   a. Tranquility is ____.

   b. Despair is ____.

   c. Anger is ____.

   d. Delight is ____.

10. Write a prose character sketch of one of the characters in Spoon River Anthology.

11. Write a line or lines to describe the following: sunshine, moonlight, rain, snow.

12. Find a poem in which a moral is stated and one in which the moral is implied. Which of the two poems is the most forceful? Why?

13. Read to the class some samples of poetry written by students of their own age group. Encourage them to write original poems. (See Reference Materials at end of unit.)

14. Study the cinquain, a five-line poem with the following pattern, invented by Adelaide Crapsey, and attempt to write one of your own.

2 syllables	(1 accent)
4 syllables	(2 accents)
6 syllables	(3 accents)
8 syllables	(4 accents)
2 syllables	(1 accent)

The final line often serves as a whipsnap sort of surprise ending or intensification of the buildup of the first four. Discussion and examples of the form appear in Untermeyer, pp. 123-4. The teacher, in presenting the challenge of this form, might easily compose an example at the board, like the following, thrown together in a discussion of the cinquain with another teacher:

A sound
Has cracked the spell;
The awkward, ugly ice
Of inhibition melts before
Your laugh.

15. Rewrite in prose an effective poem. This activity need not destroy the poem *if* the students recognize the loss in attempting to reproduce the ideas and are led to re-examine the original more critically.

16. Use records, carefully selected, to supplement effectively the listening experience. (See bibliography of aids at end of unit.)

17. Introduce each literature unit following the poetry unit with poetry that expresses a theme parallel to the literature to be studied.

V. ORIGINAL POETRY

The poetry in this section was written by sophomores in English classes in one of the District's high schools. It can be used for purposes of evaluation and comparison and as an example to other students.

GREEN SEA

A clap like thunder, then the crisp crackling of dashing water.
I come to gamble my frail body against the green sea.
I stand behind the rocks
The never ending cycle of waves goes on. Little ones; then big.
Soon I see a giant hurrying to smash itself against the rocks.
On it comes. I am ready.
I defy you, wave!
A crashing wall of water shoots itself up out of the rocks.
It hangs over me for an instant; then roars down at me.
I leap away and wait for another.

HAPPY

To be happy for absolutely no reason at all...
To all at once have it well up inside you
So much you want to scream to Heaven
To please Him, or yell to Hell to thaw
Satan's frozen fire...
To be happy in your dreams or when you see a tree
To revel in man's accomplishments
Or to see something and say: "God made this,"
To walk down the hall when nothing is
really right nor wrong and be all of a sudden
happy...

I think it is the little moments of happiness
that we live for.

AN ORIGINAL POEM

I feel I've been here once before,
    On this silent, forgotten moor.
But what has become of the familiar faces,
    The friendly faces?
Have they been leveled by the years
    Down to ashes of memory?

The charred remains of a tree,
    Standing stark against the sky,
Make one last stand to defy the fate
    That will bend it yet
Down to the earth,
    To the ashes,
        To the ruins.

POEM

A leaf falls slowly to the ground,
To die and disappear in decay.
A swallow, too cold and tired to go further,
Goes to sleep and does not wake.
A lonely old man, drained of the will to live
    by cold and hunger
Stops fighting
    and no-one cares.

But for every leaf that falls, more will grow,
And for every bird that freezes, more will live.
And for every man that dies, a baby is born.
And maybe someone will care
    Life, and love, goes on.

AMERICA'S NATIONAL PASTIME

The crack of the bat---a home run!
    That's baseball.
The umpire's shout---strike one!
    That's baseball.
Baseball is the flash of Ty Cobb's spikes,
    And the deliberate steps
Of a manager as he takes one of his hikes
    To the mound.
It is the dreams of a wild-eyed rookie,
    And the country schoolboys
Having a game of this baseball while playing hookey.
    Baseball is a veteran---
A tired, old man of 35 hoping that he can pull through
    Another August and September.
It is hot-roasted peanuts, cigar smoke, and a hot dog, too,
    And the Sporting News and Ladies' Day.
It is a big, fat guy with a bulbous nose
    Running out one of his 714 home runs.
And Mickey Mantle as he blows
    One of his bubbles in center field.
A doomed Lou Gehrig making his farewell speech---
    That's baseball.
So are nicknames like Dizzy and Dazzy and the Georgia peach.
    Of course baseball
Is the fans as they cheer.
    In baseball
Democracy shines clear.
    The only race that
Matters is the race to the bag.
    The creed is the rule book,
And color is only there to see whose uniform to tag.
    Baseball? It's just a game---
As simple as a ball and bat.
    But not so simple---
It is more complex than that.
    It is the spirit
of America---her symbol.

This is a game for all America---this baseball.

THE FOREST OF DELL

Night creeps up in the Forest of Dell,
A grey mist and a sweet smell
    Capture the eyes and pervade the senses.
Twisted trees blur the sight
Melting into the distant light.
    Slender pines and foliage dense
Harbor the sleeping wildlife
As the forest rests, free from strife.

THE FOREST OF DELL (Continued)

The squirrels' chatter dies away,
And the young fawns cease their play.
    The darkness grows deeper--an eerie chill
And a cool wind race through the glen--
This is something not meant for the eyes of men.
    The silent Dell holds its breath 'till--
As the weeping willow whispers a winsome song,
The sun will arise, and bring the dawn.

The dawn comes, with a new life
Sending blood pulsing in the arising wildlife.
    Sweet-voiced birds chant their morning hymn;
In search of their morning fare, animals arise--
One is filled--another dies.
    Slowing starting, life gathers momentum,
Sounds of the forest linger in the ear,
Sounds of nature, a canticle of cheer.

The padding of a hundred feet,
Dies slowly with the waning heat;
    As the animals head for the foliage dense,
Night creeps up in the Forest of Dell,
A grey mist and a sweet smell,
    Capture the eyes and pervade the senses.
Twisted trees blur the sight
Melting into the distant light.

POEM

It was in August
I remember now
How warm the evening was,
And how
We sat in the big oak tree.

He was my age.
I was his.
There were daisies growing there,
And I remember how he looked
With his brownish sandy hair.

And the sky was dark blue, light blue,
And yellow.
The trees against it were black.
We looked at each other in
    our place of the shadow
We looked at our hands--and back.

And he told me of rivers,
Mountains and seas.
I listened only with my eyes.
For the words that I heard
    in the tone of his voice
Were only good-byes, good-byes.

POEM

Drip, drop-drop-drip; drip, drip-drop-drip.
The rains' tears, as little beads
of prismed glass on a cobweb thread,
slid from the trees to the dirt below
Taking with them the last of winter's flurries.

Drip, drip-drop, drip; drip, drip-drop, drip.
The sound of their dispersing was as
The knelling of the bells, for winter's icy fingertips
were desperately clinging to the dew drops,
And were slowly melting away.

Drip, drip-drop, drip, drip, drip......
And then the sun turned onto the trees
And faced them smiling brightly.
Soon, the dripping slowed its pace
And the brilliant baubles of water ceased to be.
Drip, drip... drip...........

AND OLD

High in the mountains there lies a forgotten valley.
Forgotten, that is, by the rushing world.
A valley, a refuge from the inconquerable progress.
Full of foreign things, strange things, and old.

Alone, forgotten also, lives a withered man,
A strange man, a foreign man, and old.

How many moons has he seen?
What sort of thoughts has he thought?
Once a great man, now alone.
Alone in his world, shelved away forever
A strange world, a foreign world, and old.

OF POETS AND POETRY

by a teen-ager

Reading poetry is for the birds
Or for people who run in herds.
"I love you" declares a county hick
It's enough to make a well person sick.

Poets are a mentally unbalanced lot.
Most of them sit and stare at a square dot.
"Life is filled with wonderous things."
I wish all poets would sprout wings.

All poets tell are beautiful lies.
None have the sense of the common house fly!

A FLUTE

A flute is a rainbow.
  A flute plays a colorful solo.
  Silver is bright and it glistens
  Violet is soft, it is moody,
  Or red is a gay, lively aria.

A flute is a bird.
  Like a bird flying just to have fun
  Fluttering, flittering happily;
  Swooping, gliding smoothly;
  Darting down, up and around again.

A flute is a display of graceful tones.
  Liquid notes that flow together,
  Some soft or even shimmering,
  Some rich, full and resonant,
  Melodious trilling and tootling.

A flute is the wind.
  Sometimes it whips up dead leaves
  As it's swelling and making a hurricane.
  From the top of the scale chromatically
  It slides down and dies, ah so quietly.

FROM THE COOL KIDS

To the parents for all their praise
He gives himself as a slave
And what is his sole crave?
For his allowance, and a raise.

To the teachers, and all their aid
He sweats, and to no avail.
Even the good often fail
To pass with an average grade.

To the neighbors, with great disgust
He performs, for no reward!
But his games are not ignored
Baseballs through windows are a must.

To all his friends he plays it cool,
No dispute, never a fight
And his is truly insight
For who knows? One may own a pool.

VI. REFERENCE MATERIALS

A. POETRY RECORDS

1. Many Voices - Harcourt Brace Album 5A and 5B relates to Adventures in American Literature
2. Caedmon Treasury of Modern Poets Reading (Caedmon T.C. 2006). Contains poetry of Eliot, Yeats, Auden, Sitwell, Thomas, Graves, Stein, MacLeish, Cummings, Marianne Moore, Spender, Aiken, Frost, Carlos Williams, and Elizabeth Bishop
3. Robert Frost Reads the Poems of Robert Frost (DL 9033)
4. Carl Sandburg Reads the Poems of Carl Sandburg (DL 9039)
5. A Round of Poems (Columbia ML 5148). Read by Lloyd Frankenberg to accompany his anthology, "Invitation to Poetry: A Round of Poems from John Skelton to Dylan Thomas"
6. Abraham Lincoln. Poetry of Carl Sandburg, Walt Whitman, Stephen Vincent Benet
7. Hearing Poetry (Caedmon TC-1021)
8. Conrad Aiken (Caedmon Records)
9. The Poetry and Prose of Edgar Allan Poe (Caedmon TC-1028). Read by Basil Rathbone
10. Pleasure Dome (Columbia ML-4259)
11. Poetry of Edna St. Vincent Millay. Read by Judith Anderson (Caedmon 1024)
12. Recordings available through the National Council of Teachers of English:
    a. W. H. Auden
    b. Stephen Vincent Benet
    c. Ogden Nash
    d. E. E. Cummings
    e. T. S. Eliot
    f. Archibald MacLeish
    g. Dylan Thomas
    h. Walt Whitman
13. Caedmon Treasury of Modern Poets (Caedmon). A recorded anthology of American poetry read by the poet himself
14. Palgrave's Golden Treasury (Caedmon)
15. Dr. Frank Baxter on "The Nature of Poetry" (Spoken Arts 703)
16. Great Themes in Poetry (NCTE RC 90-3)
17. The Appreciation of Poetry (NCTE RC 90-1)

B. FILMS ON POETRY

1. How to Read Poetry (Coronet, 1952. 10 minutes. Color or black and white)
2. Walt Whitman: Background for his Works (Coronet. 14 minutes)
3. John Greenleaf Whittier (Available through San Mateo County Instructional Materials Center. 15 minutes. Black and white)

C. FILMSTRIPS ON POETRY

The Encyclopaedia Britannica Films has an "American Poets" series, 1954, 49 frames, color. It includes Edgar Allan Poe, Emily Dickinson, Sidney Lanier, Walt Whitman, and James Russell Lowell.

D. BIBLIOGRAPHY OF AUDIO-VISUAL AIDS

A more detailed annotated bibliography of audio-visual aids rich in various areas of American literature is: A Bibliography of Audio-Visual Aids for Courses in American Literature, revised edition, National Council of Teachers of English, 1957.

E. BOOKS AND MAGAZINE ARTICLES

1. Brooks, Cleanth, and Warren, Robert. Penn - Understanding Poetry. New York: Henry Holt and Co., 1950. A selected anthology of poetry with critical discussions and complete analyses of a number of individual poems.
2. Burton, Dwight L. Literature Study in the High School. New York: Henry Holt and Co., 1959. Contains an excellent chapter on "Vitalizing the Teaching of Poetry."
3. Ciardi, John--Robert Frost: "The Way to the Poem." Saturday Review of Literature, December 10, 1949. The poetry editor of the Saturday Review discusses the difference between good and bad poetry and offers some interesting clues for fuller enjoyment of good poetry.
4. Decker, Richard. "Introducing Poems." The English Journal, March, 1959. Points out the several phases necessary in preparing a lesson plan to introduce poetry.
5. English Journal, March, 1957. The entire issue is devoted to the teaching of poetry.
6. Friedrich-Gerhard. "A Teaching Approach to Poetry." English Journal, February, 1960. Discusses some of the techniques in analyzing poetry. Presents a sample analysis of "Dover Beach."
7. Korb, Jacob. An Introduction to Poetry. New York: Rinehart and Co., 1959. Excellent chapters on the imagery, sound, language, and the form and structure of poetry.

8. LaBrant, Lou. We Teach English. New York: Harcourt Brace and Company, 1951. The section on "The Poem" gives helpful information on selecting appropriate verse, on reading orally, and on using the metaphor in poetry.

9. LaBrant, Lou, et al. Your Language Book 2. New York: McGraw-Hill Book Company, 1956. Chapter 16 deals with rhymes and jingles as an introduction to the study of poetry. Gives suggestions to the student for reading a poem.

10. Lamson, Mary V. "Finding the Right Poem." The English Journal, March, 1959. Points out adolescent interests in selecting appropriate poems. Also emphasizes the role of the librarian in encouraging the reading of poetry.

11. Lodge, Evan. "Poetry, A Springboard Approach." The English Journal, October, 1954. Some suggestions on making poetry fun for students.

12. MacLeish, Archibald. "Why Do We Teach Poetry?" Atlantic Monthly, March, 1956. An excellent article on the poem as a work of art which shows us the world of emotion and experience.

13. National Council of Teachers of English. English Language Arts in the Secondary School. New York: Appleton-Century-Crofts, 1956. Chapter 5, "Meeting Youth's Needs Through Literature," emphasizes the relation of literature teaching to the library.

14. National Council of Teachers of English. A Bibliography of Audio-Visual Aids for Courses in American Literature (Revised edition). 1957. An annotated bibliography of audio-visual aids, rich in various areas of American literature.

15. Rose, Elizabeth. "Teaching Poetry in the Junior High School." The English Journal, December, 1957. Lists many good ideas on teaching poems to the adolescent. Develops six important aspects of the teaching of poetry.

16. Thrall and Hibberd. A Handbook of Literature. New York: Odyssey Press. An extensive list of poetry definitions; will be useful.

17. Untermeyer, Louis. "Play in Poetry." Saturday Review of Literature, February 26, 1938. Untermeyer writes of the fun and wonder of poetry in metaphor and of the ordinary man's natural feel for it.

18. A Guide for Teaching English Skills, Grades 9-10-11. Redwood City, California: Sequoia Union High School District, 1960. On pp. 47-51 (first section) are specific suggestions for handling three poems from Untermeyer ("Lone Dog," "Old Christmas Morning," and "I Have a Rendezvous with Death"); on pp. 59-61 (first section) are suggestions for two poems from the anthology ("Prayers of Steel" and "Richard Cory").

Section Two: Unit on the Short Story (six weeks)

I. INTRODUCTION

The short story is a piece of prose fiction which can be read at a single sitting; it presents an artistic and unified impression of life through many devices, especially (a) theme, (b) characters, (c) action involving conflict and crisis, (d) setting, and (e) style.

This is a proposed teaching unit for use with the supplementary text (Day and Bauer: The Greatest American Short Stories) recommended by the Advanced Standing English II committee. All material is based on and taken from this book. The purpose of the unit is to provide the teacher of Advanced Standing English II a useful tool in order to save his time and to offer him the benefit of the experience of one who has used this book with a class. It proposes to be compact, while providing for variety.

The text provides the following material for the study of the short story:

1. A history of the development of the short story in America
   Introduction: "The Flowering of the American Short Story," pp. 1-18
   An objective test on the introduction appears as item C. in this unit.

2. 20 representative stories in chronological order, pp. 19-326
   (Three are contained in the Advanced Standing English I book, Favorite Short Stories by Sterner, "The Celebrated Jumping Frog of Calaveras County," "The Cask of Amontillado," and "The Devil and Daniel Webster.")

3. Study questions on the stories, pp. 361-387

4. A guide to short story analysis. "A Letter to the Reader," pp. 333-359

Teachers tend to offer the student either the history or the guide to analysis in its entirety before or after the reading of the stories. However, experience has taught that this method becomes tedious and also lacks meaning to the student. Therefore, this unit is arranged so that the development of the American short story and analysis of the story are offered in conjunction with the reading.

The stories are divided into groups according to historical development and/or type, with a general statement summarizing the material in the introduction included in the pages given in the left margin. Each story is labeled according to its general emphasis and type. Study questions most appropriate to the basis for grouping are listed. There is also a composition topic given for most stories and one for each group. Of course, these will not all be assigned. Some may be used for class or panel-type discussions; therefore, there is some repetition. Also, there are suggested topics from the guide-to-analysis section to be used with each group of stories.

References to the anthology, Adventures in American Literature, are given wherever appropriate.

II. INTENSIVE STUDY OF THE SHORT STORY

A. EARLY NINTEENTH CENTURY--THE ORIGINATORS: SKETCH; FOLK TALE; ALLEGORY; SINGLENESS OF EFFECT

Intro. pp. 1-6	The beginnings of the "modern" short story in America is attributed to Irving, Hawthorne, and Poe. Prior to 1820, there was much short fiction, such as character and setting sketches and allegorical tales, but it was Poe who added the ingredient of singleness of effect which is the basic criterion of the story as we know it today. (See anthology, pp. 500-1.)

1. "Rip Van Winkle" by Washington Irving

   a. Identifying characteristics

      (1) Sketch - folk tale
      (2) Emphasis on setting

   b. Activities

      (1) Use study questions. See sample analysis, pp. 349-359.
      (2) Have students read the sample analysis to become aware of the ways in which stories will be discussed.

2. "The Ambitious Guest" by Nathaniel Hawthorne

   a. Identifying characteristics

      (1) Allegory - tale
      (2) Emphasis on theme

   b. Activities

      (1) Discuss questions: 1, 7, 9, 10, 19, 20 - pp. 361-3
      (2) Prove that his story ironically expresses Hawthorne's theme that one's hopes in life are seldom realized. (See anthology, pp. 546-9 for discussion of Hawthorne.)
      (3) Read "Dr. Heidegger's Experiment," p. 553 in anthology.

3. "The Cask of Amontillado" by Edgar Allan Poe

   a. Identifying characteristics

      (1) Singleness of effect
      (2) Emphasis on plot
      (3) "Horror" story

   b. Activities

      (1) Discuss questions: 8, 9, 12, 13 - pp. 363-4.
      (2) What is the "single effect" of the story? Show by examples of incidents, details, and vocabulary how it is achieved.
      (3) Read "The Pit and the Pendulum" and "The Tell-Tale Heart," p. 524 and p. 534 in anthology.

4. "The Purloined Letter" by Edgar Allan Poe

   a. Identifying characteristics

      (1) Tale of ratiocination
      (2) Emphasis on plot

   b. Activities

      (1) Discuss questions: 4, 5, 10, 15, 16, 17 - pp. 364-366.
      (2) Why is this story called a tale of ratiocination? How do Dupin's methods for solving a crime differ from those of the modern detective? (See anthology, pp. 522-3 for discussion of Poe.)
      (3) Compare "The Purloined Letter"with "The Legend of the Moor's Legacy" by Irving and "Rappaccini's Daughter" by Hawthorne from Sterner.

5. Use GUIDE TO ANALYSIS, pp. 339-341

   Question 5 - Action
   Question 6 - Unity of Action
   Question 7 - Setting
   Question 8 - Unity of Setting

6. Use COMPOSITION OR TEST QUESTION ON GROUP I

   Show how the "modern" short story evolved through the stories of these early writers.

B. MIDDLE NINETEENTH CENTURY--THE RISE OF REALISM

Intro. pp. 6-8 After the Civil War, increased national interest gave rise to the local color story and regional realism and introduced the use of dialect in writing. (See anthology, pp. 684-690.)

1. "The Celebrated Jumping Frog of Calaveras County" by Mark Twain

   a. Identifying characteristics

      (1) Local color
      (2) Humorous anecdote
      (3) Use of dialect

   b. Activities

      (1) Discuss questions: 1, 6, 7, 8, 14 - pp. 366-7.
      (2) Answer: Why is this called a "local color" story? How does the use of dialect contribute? to the local color?
      (3) Read "A Lightning Pilot," "Across the Plains by Stagecoach," and "I Find Fool Gold" in anthology, pp. 707-719.

2. "The Outcasts of Poker Flat" by Bret Harte

   a. Identifying characteristics

      (1) Local color
      (2) Humor-pathos

b. Activities

  (1) Discuss questions: 9, 10, 15, 18, 20 - pp. 368-9.
  (2) What instances of suitable diction, dialect, names, and mention of local customs do you find to justify this as a local color story?

3. "The Wonderful Tar-Baby Story" by Joel Chandler Harris

  a. Identifying characteristics

    (1) Regional realism
    (2) Folk tale
    (3) Use of dialect

  b. Activities

    (1) Discuss questions: 2, 5, 6, 8, 10 - pp. 369-370.
    (2) Answer: What type of humor is found in this story? How is it achieved?
    (3) Read or distribute copies of some of Aesop's Fables.

4. Use GUIDE TO ANALYSIS

Question 9 - Style
Question 10 - Unity of Style

5. Use COMPOSITION OR TEST QUESTION ON GROUP II

What is the "local color" story? Illustrate its characteristics with examples from these three stories.

C. LATE NINETEENTH CENTURY--THE EVOLUTION OF NATURALISM

Intro. pp. 8-10 In the late 1800's, short story writers and novelists, influenced by Howells, turned to realism. This evolved into naturalism, whose practioners felt that the realism of Howells and his followers avoided the animal side of man's nature. The naturalists concentrated on the plight of the individual trapped by heredity and environment. (See anthology, pp. 732-3; 775-780; 133-6.)

1. "The Open Boat" by Stephen Crane

  a. Identifying characteristics

    (1) Naturalistic
    (2) Emphasis on setting

  b. Activities

    (1) Discuss questions: 4, 6, 9, 15 - pp. 373-374.
    (2) What mood toward man is expressed through nature in this story?--benevolence, hostility, or indifference? Support your position with specific quotations.
    (3) Read "An Episode of War" by Crane in anthology, p. 810.

2. "Paul's Case" by Willa Cather

   a. Identifying characteristics

      (1) Naturalistic
      (2) Emphasis on character

   b. Activities

      (1) Discuss questions: 1, 5, 6, 8, 16 - pp. 375-6.
      (2) Explain how the tragedy of Paul's life is caused by his being trapped by his heredity and environment.

3. "The Lost Phoebe" by Theodore Dreiser

   a. Identifying characteristics

      (1) Naturalistic
      (2) Emphasis on character

   b. Activities

      (1) Discuss questions: 1, 2, 8 - p. 377.
      (2) Tell which of the qualities of naturalism (as expressed on pp. 9-10) you find in this story.

4. Use GUIDE TO ANALYSIS

   Question 3 - Characterization
   Question 4 - Unity of characterization

5. Use COMPOSITION OR TEST QUESTION ON GROUP III

   What are the tenets of naturalism as a literary attitude? Illustrate from these stories.

6. Suggestion

   Students may read stories by other naturalistic writers, such as "Under the Lion's Paw" by Hamlin Garland, p. 789 and "To Build a Fire" by Jack London, p. 799 in anthology.

D. THE TURN OF THE CENTURY--EMPHASIS ON PLOT AND TRICK ENDING

Intro. pp.10-14 Another type of story which flourished around 1900 was the trick ending type of story, written to appeal to the mass audience. O. Henry greatly popularized this device, which he had derived from Bierce and Stockton, and the short story became a marketable product. Such craftsmen as Steele, Russell, and Connell carried the plot story to extreme limits.

1. "The Lady or the Tiger?" by Frank Stockton

   a. Identifying characteristics

      (1) Trick ending
      (2) Emphasis on plot

b. Activity

Discuss questions: 3, 7, 8 - p. 371.

2. "An Occurrence at Owl Creek Bridge" by Ambrose Bierce

a. Identifying characteristics

(1) "Horror" story
(2) Trick ending
(3) Emphasis on plot

b. Activity

Discuss questions: 5, 7, 9 - pp. 371-2.

3. "The Gift of the Magi" by O. Henry

a. Identifying characteristics

(1) Surprise ending
(2) Humorous-sentimental

b. Activity

Discuss questions: 7, 9, 12 - pp. 374-5.

4. "The Fourth Man" by John Russell

a. Identifying characteristics

(1) Surprise ending
(2) Emphasis on plot

b. Activity

Discuss questions: 8, 12, 16 - pp. 378-9.

5. Use GUIDE TO ANALYSIS

Question 12 - Structure
Question 13 - Beginning
Question 14 - Climaxes
Question 15 - Ending
Question 16 - Suspense

6. Use COMPOSITION OR TEST QUESTION ON GROUP IV

Why does the plot story have such a wide appeal? Why might some people grow tired of reading this type of story?

7. Suggestion

Students may read "The Cop and the Anthem" by O. Henry, p. 814 in anthology. Compare "The Cop and the Anthem" with "They Grind Exceedingly Small" by Williams and "The Most Dangerous Game" by Connell (in Sterner, Favorite Short Stories used in Advanced Standing English I).

2

E. EARLY TWENTIETH CENTURY--EXPERIMENTAL STYLES

Intro. pp.14-18 The outstanding types of lasting short stories in the twentieth century have been satirical, realistic, naturalistic, psychological, and impressionistic, with naturalism dominant. However, realism was carried to extremes, and the pendulum has swung back toward romanticism, as expressed in the popularity of science fiction. (See anthology, pp. 824-6.)

There is no convenient way to group the remaining stories in the text. One possibility is to offer them as examples of the types mentioned in the above paragraph, with "Haircut" and "The Secret Life of Walter Mitty" as satirical and psychological; "I'm a Fool" as psychological; and "The Leader of the People" and "The Bear" as naturalistic. However, "The Devil and Daniel Webster" does not fall into a category and the realistic and impressionistic types are not represented.

Another possibility would be to group the stories according to emphasis, with "I'm a Fool," "Haircut," and "Walter Mitty" as studies in character portrayal and "The Devil and Daniel Webster," "The Leader of the People," and "The Bear" as emphases in theme.

A third possibility would be the grouping of the Anderson, Lardner, Benet, and Thurber stories together by virtue of the fact that each is written in a distinct style and could be generally classed as experimental, while the Steinbeck and Faulkner stories are more conventional in form and also are probably the more worthwhile stories.

This last classification, perhaps the least arbitrary, was chosen for this unit. Many teachers will no doubt find other patterns of organization more appealing.

1. "I'm a Fool" by Sherwood Anderson

   a. Identifying characteristics

      (1) Psychological
      (2) First-person narration
      (3) Use of dialect

   b. Activities

      (1) Discuss questions: 4, 5, 7, 10 - pp. 379-380.
      (2) Read for comparative study "Sixteen," p. 118 in anthology. Compare also with The Catcher in the Rye.

2. "Haircur" by Ring Lardner

   a. Identifying characteristics

      (1) Satirical
      (2) First-person narration
      (3) Use of dialect

b. Activity

Discuss questions: 4, 6, 8, 10, 13 - pp. 380-1.

3. "The Devil and Daniel Webster" by Stephen Vincent Benet

a. Identifying characteristics

(1) Historical-legendary
(2) First-person narration
(3) Use of dialect

b. Activities

(1) Discuss questions: 6, 7, 14, 11 - pp. 382-3.
(2) Present Whittier's "Ichabod" to class.
(3) Read "The Devil and Tom Walker," p. 506 in anthology for comparison.
(4) Read Webster's speech, "Liberty and Union," p. 673 in anthology.

4. "The Secret Life of Walter Mitty" by James Thurber

a. Identifying characteristics

(1) Humorous
(2) Satirical
(3) "Day-dream" technique

b. Activities

(1) Discuss questions: 1, 2, 3, 8, 10, 12, 14, 15 - pp. 384-6.
(2) Write on the following: Would you consider Mitty as a symbol of the middle-aged suburbanite of the twentieth century? In what way might Mitty be an even broader symbol of mankind? (See question 17, p. 386.)

5. Use GUIDE TO ANALYSIS

Question 11 - Narrator
Question 17 - Plausibility

6. Use COMPOSITION OR TEST QUESTION ON GROUP V

Which of the three stories which used first-person narration made best use of this technique? Which, least? Illustrate.

F. CONTEMPORARY WRITERS--REGIONAL REALISM

Intro. pp.15-16 Both Steinbeck and Faulkner use naturalism, although the stories which represent them here are far from the extreme naturalism found in some of their other works. (See anthology, p. 136, p. 827.)

1. "The Leader of the People" by John Steinbeck

    a. Identifying characteristics

        (1) Regional realism
        (2) Emphasis on character and theme

    b. Activities

        (1) Discuss questions: 3, 6, 8, 11, 17 - pp. 383-4.
        (2) Select evidence from the story to illustrate Steinbeck's keen observance of nature.
        (3) Read "Flight" by Steinbeck, p. 87 in anthology. Compare with "The Gift" in Sterner, Favorite American Short Stories. See "Who Is 'The Leader of the People'?"by Alfred H. Grommon, The English Journal, November, 1959.

2. "The Bear" by William Faulkner

    a. Identifying characteristics

        (1) Regional realism
        (2) Emphasis on character and theme

    b. Activities

        (1) Discuss questions: 6, 9, 10, 12, 15 - pp. 386-7.
        (2) Explain the symbolism found in this story.
        (3) Present the entire "Ode on a Grecian Urn" for class to discover its connection with the meaning of this story. The teacher may also wish to present the stream-of-consciousness section which is omitted from this story.
        (4) Students may read "Two Soldiers" by Faulkner, p. 63 in anthology.

    (Excerpts from an analysis of "The Bear" are included for the interest of the teacher at the end of the unit.)

3. Use GUIDE TO ANALYSIS

    Question 19 - Blending
    Question 30 - Symbolism

4. Use COMPOSITION OR TEST QUESTIONS ON GROUP VI

    a. Each story tells of an incident which is important in the maturation of a young boy. Compare the two, telling the incident which you feel has the greatest impact on the boy in the story. Which boy changes the most?

    b. Both stories are about America in the sense of man's attempt to conquer its wilderness. Explain the attitudes, their similarities, and differences found on this subject in each story.

III. EXTENSIVE READING OF THE SHORT STORY

A. OUTSIDE READING OF SHORT STORIES

As home reading, the students should read short stories in order to broaden their reading experience in this literary form. The stories read should be related in some way, by author or type, for example. Recommended number: 10 - 20. (See list of short story authors and titles at end of unit.)

B. REPORTING ON THE ABOVE

1. Written

To introduce the student to research, a suggested assignment is a written report in connection with the outside stories read. If the stories read are by one author, the following report could be assigned:

a. Part I - Biography of author (brief)

b. Part II - Author's style

c. Part III - Examples of style from stories read

d. Bibliography of references

Suggestion: The students should use at least five references, only one of which is encyclopedic.

2. Oral

To acquaint the other students with various authors and types of stories and also to provide an experience in oral reporting, each student should give a brief summary of his written report.

IV. COMPOSITION OF AN ORIGINAL SHORT STORY

As a final assignment, the student might write a short story in the style of the author or type he read for his report. The teacher could read reports to the class, which would attempt to recognize the style used. (See "A Style-ish Fable" by Julian Cate, included in Item V for possible teacher use.)

V. REFERENCE MATERIALS

A. ANALYSIS OF "THE BEAR"

Taken from English in the Secondary School by E. H. Sauer, pp. 167-171

"Any discussion of the importance of Faulkner would certainly have to deal at length with this story, for it represents his most extensive use of primitive myth, legend, and ritual. It is a story of Faulkner's view that the South was corrupted and the seeds of its destruction sown by the institution of slavery. Critical readers of Faulkner are certain that whenever Ike McCaslin appears in a Faulkner story, he speaks for his creator; so in the long and difficult fourth section of this work,[1] we are presented with the most sustained development in all of Faulkner of the qualities in men which he admires and respects. And looking about him at the encroaching materialism of modern industrial society and its betrayal of the old primitive impulses, Ike comes to a deep admiration for the Negro, of whom he speaks an eloquent tribute.

---

[1] Omitted from the short story as it appears in Day and Bauer

"As Harry Modean Campbell and Ruel E. Foster say in their book on Faulkner, 'The Bear' is the best example of Faulkner's 'overt use of Nature as norm and the noble savage motifs'. In the mixed blood of Sam Fathers (notice the name), half Indian and half Negro, are combined two things Faulkner greatly admires--the primitive stoicism of the Negro and the Indian's physical contact with nature.

"The idea of the story is that man realizes the full dimension of his being only when he is in close alliance with nature and when he has learned the ritual, in this case the hunt, by which man discovers how to be at home in the natural world; and that when man has acquired that knowledge he is no longer fitted for the artifice and the greed and the inhumanity of the money-grubbers and the exploiters who enslave their fellow men either through the actual institution of slavery or through the economic slavery produced by factories and railroads and banks.

"The theme is established in terms of a conflict between two worlds: the world of the wilderness and animals (that is, the world of the old free fathers) and the civilized world of contemporary man who has set up barricades between himself and nature in the form of houses, manufacturing plants, and material values.

"Again, as Campbell and Foster point out in their somewhat detailed analysis of the story, the hunt portion of the tale shows many parallels to the motifs of primitive religion. As they say, Old Ben assumes the character of a fetish-figure in the primitive cult and Sam Fathers that of the high priest, with Boon Hogganbeck the acolyte, and Ike McCaslin the novice. There are other interesting parallels; when Ike is twelve years old, he kills his first buck, and after he cuts its throat, Sam Fathers, acting as high priest, dips his hands in the blood and wipes them back and forth across Ike's face. Thus Ike is forever committed to the communion of man and nature.

"The point of view throughout the story is Ike's; everything is seen through his eyes, and this is all the more an accomplishment since The Bear is a story of Ike's coming to maturity. We see the central intelligence develop in understanding right before our eyes. There is a marked difference in the emotional and intellectual quality of Ike's point of view from section to section of the narrative. The story belongs to Ike in every way."

B. CONSIDERATION OF STYLE, AS PRESENTED IN "A STYLE-ISH FABLE" BY JULIAN CATE, FROM ADVENTURES IN APPRECIATION (text used in regular 10th grade English course)

Once upon a time there were some high school students who began a term of literary study completely baffled by that elusive term style. But several things about them suggested that they could learn. For instance, they had Indian eyesight for anything they really wanted to see. Their knowledge of current football facts would have confounded Dr. I.Q. Most of them could identify fifteen popular orchestras by hearing only a few strains from each. Many could intelligently describe minute mechanical innovations in latest car models. By and large, they knew what was "sharp" in wearing apparel, dance steps, and slang. In short, they were an average bunch of American kids.

But class discussions of literary style, and any real appreciation of the word's meaning, went poorly 'til the group devised a new approach to the problem. Taking a cue from the old adage that "in writing, as in swimming, one learns to do by doing," they elected to get practice in dealing with style by doing some honest and deliberate imitation of experts.

The "expert" styles selected for study--since they offered variety and distinctiveness--were those of Shakespeare, Time magazine, the King James Bible, and the Uncle Remus stories. Each style was studied for such features as diction, typical expressions and sentence patterns, characteristic use of modifiers, and over-all plan of presentation. Then each student tried to write briefly the story of "The Three Bears" as it would have been written in each of these four styles.

Here are some of the student versions:

THE THREE BEARS by Shakespeare

Dramatis Personae

Goldilocks, a maid
Papa Bear
Mama Bear
Baby Bear

Scene I. Before a house in a dense forest
(Enter Goldilocks)

GOLDI. Yonder lies a house! The wills above be done. All hail, greater masters! Can ye show me a way out of this wood?
Mercy on me, no one's home. No matter, since they have left their viands behind.
'Tis good porridge, this.
And now I needs must rest me. I'll couch me here, and cursed be he who wakes me.

(Enter Bears)

PAPA B. Hast not some paw been in my soup?
MAMA B. I'd swear it.
BABY B. Where art the thief?
MAMA B. Be it not a sprite, he may hide above.
BABY B. A pox on her. There lies yon maid.
PAPA B. Bestir, bestir, ye incharitable waif!
GOLDI. Sirs, 'tis a strange room I'm in, and company. Why do you speak so urgently? Is't so possessed with guilt? Adieu.

(Exeunt omnes.)

--by TIME MAGAZINE

One day last week, small, curious blonde Goldilocks entered the home of three bears in a forest. Seeing the bowls of soup (consommé) on the table, she tried from each, emptying the smallest dish. Tired from her walk in the woods, she tried out three chairs. The smallest one broke with her. Investigating the upper floor, she discovered three beds, which she tested. The smallest was the only comfortable one. She immediately dozed.

Exactly one hour later, the Bear family (Father, Mother, and small Son) returned to find the empty dish, the broken chair, the tousled beds, and the intruder. Awakened and frightened by young Bruin, the girl fled.

Questioned later, adventuress Goldilocks stated, "I always have been allergic to bears."

--as in the KING JAMES BIBLE

Chapter I

1. Now in that time when Edward was the king and when hair was naturally golden, there dwelt in that land a certain maiden called Goldilocks.
2. She was the daughter of Susie, who was the daughter of Peggy, who was the daughter of Nancy; and the years of Goldilocks were two and ten.
3. And it came to pass that wandering in a forest one day she became lost, and her heart which was sad became joyful at the sight of a small abode.
4. Entering through the open door, she rejoiced because of three bowls of pottage that lay on the table.
5. She tasted the pottage in the three dishes and found that that in the smallest bowl was good upon her tongue.
6. When she had eaten her fill, she became heavy with sleep.
7. Seeing about her three chairs and three beds, she tried each; and when she had couched herself on the smallest bed, she fell asleep.
8. Now at the twelfth hour the bears returned to their house, and they were exceedingly wroth when they saw what had transpired.
9. When the sleeping maiden was found, they counseled among themselves saying, "Let us eat this child."
10. But an angel of the Lord who watched over Goldilocks caused her to awake and flee into the forest.

--in the manner of UNCLE REMUS

Daddy Jack was sitting on the front porch laughing and talking to himself while Uncle Remus had the little boy seated on the front steps watching the fireflies come out.

"Uncle Remus, won't you tell us a story tonight?"

"Well, den," said Uncle Remus, "We'll see w'at come er l'il Goldilocks w'en de three b'ars kotched 'er. In dem days w'en it was awful hot en de sun done went down, a l'il chile, name of Goldilocks, wanted to take a walk. So's she went down to de woods dat was all nice and

> cool lak, en w'en she git dar, she seed a little brown house. She look befo' it; she look behine it; she ain't see nobody. She lissen; she ain't hear nothin'; so she walked in de do'. She seed some tu'nip greens and cawnbread on de table; so she et some. After w'ile she got kinda sleepy; so, fust, she sot down in a l'il rockin' chair but she broke it; den she got in a l'il bed an tuk a nap.
>
> "Bimeby Brer B'ar, Sis B'ar, en de l'il B'ar w'at live in de house come home en dey seed dat somebody done et dey food. Brer B'ar en Sis B'ar study en study, en w'iles dey 'us studying, de l'il B'ar found Goldilocks in de bed.
>
> "Goldilocks heered a noise en open 'er eyes, en dar were ol' Brer B'ar ovah 'er wif his teef jes' agleamin' lak he gwine to eat 'er. She beg en cry en beg 'em to let 'er go, but dey won't do it. So--w'en dey wan' lookin', she jumped out de windo' en mak tracks fo' home."

Now it would be nice indeed if this story could end with the statement that from then on, everyone knew all about style, and lived happily forever after. That would be a fairy tale. But results on the whole were a credit to the class. The students realized something of the value of imitative study--not to copy contents, but to learn a method; and they evolved a working definition of style as being a writer's own particular way of telling a thing. Now, even to those least interested in literary study, style is no longer a dragon.

C. OBJECTIVE TEST ON THE SHORT STORY

1. The most popular type of literature in America in the past hundred years has been
   a. drama b. novel c. short story d. poem

2. The date when the "modern" short story came into being is
   a. 1820 b. 1850 c. 1700 d. 1776

3. A story invented to demonstrate a moral or religious truth is called a
   a. sketch b. parable c. tale d. novella

4. The writer credited with the earliest example of the "modern" short story is:
   a. Nathaniel Hawthorne b. Washington Irving
   c. Edgar Allan Poe d. Bret Harte

5. Which of the following is not one of the first three short story writers of America?
   a. Nathaniel Hawthorne b. Washington Irving
   c. Edgar Allan Poe d. Bret Harte

6. Which of the following is not typical of Hawthorne's style?
   a. He often points a moral in his stories.
   b. He concentrates on setting and atmosphere.
   c. He is concerned with the supernatural.
   d. He creates interesting and individualistic characters.

7. Which of the following was not written by Irving?
   a. "Rip Van Winkle" b. "The Minister's Black Veil" c. "The Legend of Sleepy Hollow" d. History of New York by Diedrick Knickerbocker

8. Which of the following is not one of Poe's theories regarding the short story?
   a. That it should be realistic
   b. That it should be brief (able to be read in one sitting)
   c. That it should create a "single effect"
   d. That it should seem believable

9. Which of the following is not typical of Poe's style?
   a. He dwelt upon fantastic incidents, grim and horrid details, startling emotions, and suspense.
   b. He injected bits of humor in his stories.
   c. His writing was compact and vivid.
   d. He did not attempt to give a realistic picture of life.

10. Which of the following is not one of the types of stories Poe wrote?
   a. descriptive b. grotesque c. ratiocinative d. naturalistic

11. Which of the following does not belong in this group?
   a. "The Black Cat" b. "The Tell-tale Heart" c. "The Gold Bug"
   d. "The Pit and The Pendulum"

12. Which of the following does not belong in this group?
   a. "The Fall of the House of Usher"
   b. "The Murders in the Rue Morgue"
   c. "The Mystery of Marie Rogêt"
   d. "The Purloined Letter"

13. The group of stories in Question 11 belongs to which type?
   a. descriptive b. grotesque c. ratiocinative d. naturalistic

14. The group of stories in Question 12 belong to which type?
   a. descriptive b. grotesque c. ratiocinative d. naturalistic

15. Which of the following literary types is Poe not famous for?
   a. poetry b. novel c. literary criticism d. short story

16. Which of the following cannot be attributed to Poe?
   a. Father of the local color story
   b. Father of the modern detective story
   c. Creator of the "rules" for the modern short story
   d. Writer of "tales of mystery and terror" still popular today

17. In addition to the "big three" short story writers, the other great writer before the Civil War was:
   a. Nat P. Willis b. O. Henry c. Henry James d. Herman Melville

18. The short story he's best known for (sometimes called the greatest short story ever written) is called:
   a. "Benito Cereno b. "The Man Without a Country"
   c. "The Diamond Lens" d. "The Man that Corrupted Hadleyburg"

19. The most popular type of story after the Civil War was:
   a. the sketch b. local color c. naturalistic d. the "plot" story

20. The best known writer of "local color" stories is:
a. Edgar Allan Poe b. Nat P. Willis c. Bret Harte d. O. Henry

21. The setting he (answer to Question 20) wrote about is:
a. The Mississippi River b. New England c. Midwestern farm life
d. California gold camp

22. Which of the following was not one of the early magazines?
a. Harper's Magazine b. Atlantic Monthly c. Scribner's Monthly
d. Life Magazine

23. Which of the following is typical of Bret Harte's style?
a. Combination of striking situation + highly-colored setting
b. Sacrifice of Verisimilitude to create an unusual situation
c. Mixture of sentiment and pathos + mawkishness and theatrical excesses
d. All of these

24. Two writers, better known as novelists, who were writing in the latter half of the 19th century and who had a great influence on American literature were:
a. O. Henry b. Richard Connell c. Henry James d. William Dean Howells

25. Around the turn of the century the important literary theory was:
a. naturalism b. regional realism c. local color d. romanticism

26. The writer whose main idea was "survival of the fittest" was:
a. Ambrose Bierce b. Stephen Crane c. O.Henry d. Jack London

27. Which of the following is not an aspect of naturalism?
a. The individual is trapped by heredity and environment.
b. Man uses his free will to select an evil life.
c. Use of accurate details in attempt to portray life objectively
d. Dealing with characters from the "lower" walks of life

28. Which of the following does not fit into the naturalistic school?
a. Mark Twain b. Stephen Crane c. Frank Norris
d. Theodore Dreiser

29. The real name of O. Henry was:
a. Thomas Bailey Aldrich b. Henry Cuyber Bunner
c. Samuel Langhorne Clemens d. William Sydney Porter

30. Which is not typical of O. Henry's style?
a. Sympathy for the underdog
b. Exaggerated, broad humor
c. Well-drawn characterizations
d. Colloquial language

31. What was the unfortunate effect of O. Henry's popularity?
a. The short short story took the place of the short story.
b. People started speaking in slangy language.
c. Short stories overemphasized character.
d. The short story became overly commercial.

32. Which one did not write the "plot" type of story?
a. Henry James b. Wilbur Daniel Steele c. John Russell
d. Richard Connell

33. Which magazine is not in some category as the others?
a. Harper's Magazine b. Atlantic Monthly c. New Yorker
d. Saturday Evening Post

34. The name "pulp" came to be associated with one type of magazine because of:
a. The type of story contained
b. The quality of paper used by the magazine
c. The violence contained in the story
d. The dilapidated condition of the magazines after they were read so much

35. The higher quality of magazines are called:
a. "pulps" b. "shinies" c. "slicks" d. "commercials"

36. Which of the following would not fall into the "commercial" category?
a. Atlantic Monthly b. Saturday Evening Post c. Ladies' Home Journal d. Good Housekeeping

37. The type of story which criticizes through sarcasm and sometimes humor is:
a. realistic b. ironic c. satirical d. impressionistic

38. Which writer is not a regional realist?
a. Willa Cather b. James Thurber
c. Dorothy Canfield Fisher d. Ruth Suckow

39. The best portrayer of the "jazz age" was:
a. Sinclair Lewis b. Henry James c. Nat P. Willis
d. F. Scott Fitzgerald

40. Ernest Hemingway's style of writing is typified by:
a. His complicated sentence structure
b. His short and simple sentences
c. His use of racy language
d. His descriptive passages

41. The following is not typical of Hemingway:
a. The plight of the artist in practical America
b. The glorification of the virile (masculine)
c. Primitive, unreflective characters who live by a certain code
d. Emphasis on stoicism as an important human value

D. SHORT STORY LIST

The following authors are recommended for extensive reading. Time did not allow for research and inclusion of a specific title for each author. As a possible activity, students might complete the list for your future reference.

1. General

Agee, James	
Aiken, Conrad	
Anderson, Sherwood	Winesburg, Ohio
Benet, Stephen Vincent	Tales Before Midnight
Bierce, Ambrose	
Bradbury, Ray	The Illustrated Man, The Martian Chronicles
Buck, Pearl	
Cable, George Washington	Old Creole Days
Cather, Willa	Youth and the Bright Medusa
Connell, Richard	
Crane, Stephen	
Daly, Maureen	
Dreiser, Theodore	
Faulkner, William	
Fisher, Dorothy Canfield	Four-Square
Fitzgerald, F. Scott	
Freeman, Mary E. Wilkins	
Garland, Hamlin	Main-Traveled Roads, Son of the Middle Border
Harris, Joel Chandler	
Harte, Bret	The Luck of Roaring Camp
Hawthorne, Nathaniel	
Hemingway, Ernest	
Henry, O. (Porter, William Sydney)	The Four Million, The Best Stories of O. Henry
Irving, Washington	The Sketch Book
Isherwood, Christopher	Goodbye to Berlin
Jackson, Shirley	
James, Henry	"The Turn of the Screw"
Jewett, Sarah Orne	
Kantor, MacKinlay	
Lardner, Ring	Roundup
Lewis, Sinclair	
London, Jack	Best Short Stories of Jack London
Mauldin, Bill	
Melville, Herman	"Benito Cereno"
Michener, James	Tales of the South Pacific
Parker, Dorothy	
Poe, Edgar Allan	Tales
Porter, Katherine Anne	
Russell, John	
Saki	The Stories of Saki
Salinger, J. D.	Nine Stories
Schramm, Wilbur	
Steele, Wilbur Daniel	
Steinbeck, John	The Red Pony, Into the Valley
Stuart, Jesse	
Suckow, Ruth	
Thurber, James	
Twain, Mark (Clemens,Samuel Langhorne)	
West, Jessamyn	
Wharton, Edith	
White, William Allen	

2. Foreign

Balzac	
Bjornson, Bjornstjerne	
Chekhov, Anton	
de Maupassant, Guy	
Doyle, Sir Arthur Conan	The Adventures of Sherlock Holmes
Galsworthy, John	
Joyce, James	
Kafka, Franz	
Kipling, Rudyard	The Jungle Books
Kneale, Nigel	
LeBlanc, Maurice	
Mann, Thomas	
Mansfield, Katherine	The Garden Party
Marquand, John	
Maugham, Somerset	
O'Connor, Frank	
Tagore, Rabindranath	
Wells, H. G.	

3. Collections (all in Dell paperbacks)

Great American Short Stories (50¢) edited by Wallace and Mary Stegner, with introduction and 26 stories by well-known authors

Great English Short Stories (50¢) edited by Christopher Isherwood, with introduction and 13 stories by Laurence, Conrad, Forster, Kipling, etc.

Great Italian Short Stories (50¢) edited by Pasinetti, with introduction and 24 stories (for mature minds)

Great Russian Short Stories (50¢) edited by Narris Houghton, with introduction and 13 stories by Tolstoy, Dostoevsky, Pushkin, Turgenev, Chekhov, etc.

Short Story Masterpieces (75¢) edited by Robert Penn Warren and Albert Erskine, with introduction and 36 stories by world authors

Great Stories by Chekhov (50¢) edited by David H. Greene, with introduction and 9 stories

Guy de Maupassant (50¢) with introduction and 11 stories

Great Tales of Action and Adventure (35¢) with 12 stories, including Poe, Doyle, Saki, London, Connell, etc.

Great Flying Stories (?¢) edited by Anderson, with introduction and stories by DeSaint-Exupery, Faulkner, Thurber, etc.

Great Sea Stories (35¢) edited by Alan Villiers, with introduction and 14 stories, including Conrad, de Hartog, etc.

Section Three: Unit on Drama

I. SUGGESTIONS FOR A STUDY OF THE TRAGEDY OF MACBETH (3 to 4 weeks)

A. GOALS IN TEACHING MACBETH

1. To aid the student to understand the philosophical concepts presented in *Macbeth*

2. To help the student to understand why the play is a tragedy when good triumphs in the end

3. To develop insights into an understanding of human psychology through the study of the characters in *Macbeth*

4. To stimulate the student to think critically in his:

    a. Reaction to the theme of the play
    b. Perception of the significance of the tragedy in terms of our contemporary culture
    c. Recognition of values

B. INTRODUCTION

1. Background materials

    a. Review of Shakespeare's life (pp. 1-12 in *Macbeth* - Noble's Comparative Classics)

    b. Review of the Elizabethan theater (pp. 23-28)

2. Elizabethan England

    a. Political life and organization

    b. Cultural development in terms of literature, drama, and education

    c. Growing importance of colonial America

    d. Superstitions of the period

3. Shakespeare's popularity

    a. Clear purposes and ideas

    b. Appealing themes

    c. Characters embodying universal values

    d. Moral philosophy

    e. Wide knowledge of varied subjects

    f. Universal appeal

4. Shakespeare's use of language

   a. During the Renaissance, there was a patriotic desire to refine the English vernaculars. This accounted for the rich Shakespearean language, which is far different from our modern American English. Our language has changed in three centuries and is constantly changing.

   b. Shakespeare was interested in the manipulation of words. Since the English language had not crystallized in vocabulary and structure, he created many of the expressive words and phrases we use today. The student should develop some recognition of significant figures of speech. The three most common types, metaphor, simile, and personification should be emphasized as devices used by Shakespeare to convey meaning and emotion.

5. Prosody

   a. Attention to meaning should be paramount. Consideration of content should not be diverted or diluted by over-attention to style and structure.

   b. On the other hand, Shakespeare's style and structure are too important to be ignored. An elementary understanding of the basic rhythm of blank verse--unrhymed iambic pentameter--should be achieved. The flexibility of the blank verse of Macbeth and other of Shakespeare's plays should be noted, and so should other points of style or structure which facilitate understanding of difficult passages.

6. Definition of tragedy

   a. Tragedy is concerned with the events which lead to disaster for the leading character. Fate or destiny, or some tragic flaw in the main character results in his ruin. In classical drama the hero is usually a strong and noble person whose inner and outer conflict involve his downfall.

   b. A discussion of tragedy might begin with Aristotle's classic analysis in the Poetics. He defined tragedy as "the imitation of an action that is serious and also as having magnitude complete in itself...with incidents arousing pity and fear, wherewith to accomplish its catharsis of such emotions." The audience experiences a catharsis or purification of emotions which results not in depression but in a sensation close to elation.

   c. Aristotle maintained that a tragic hero will most effectively arouse pity or fear if he is not completely good or completely bad. The tragic effect is more forceful if the hero is a person who has a high position in life or is in some sense superior. The tragic reversal of the hero's fortunes is the result of his hamartia--that is, his tragic flaw or tragic error in judgment.

d. Shakespeare's Macbeth can be called a punitive tragedy. Macbeth has a noble character until it is destroyed by ambitions which have made him a murderer and usurper. He deserves the tragic outcome which is the consequence of sin.

e. Modern tragedy differs from classical tragedy in the portrayal of the hero. The leading character in classic tragedy was almost always strong and noble. In modern tragedy, the hero may be weak-willed, foolish, or deluded.

C. THE PLAY

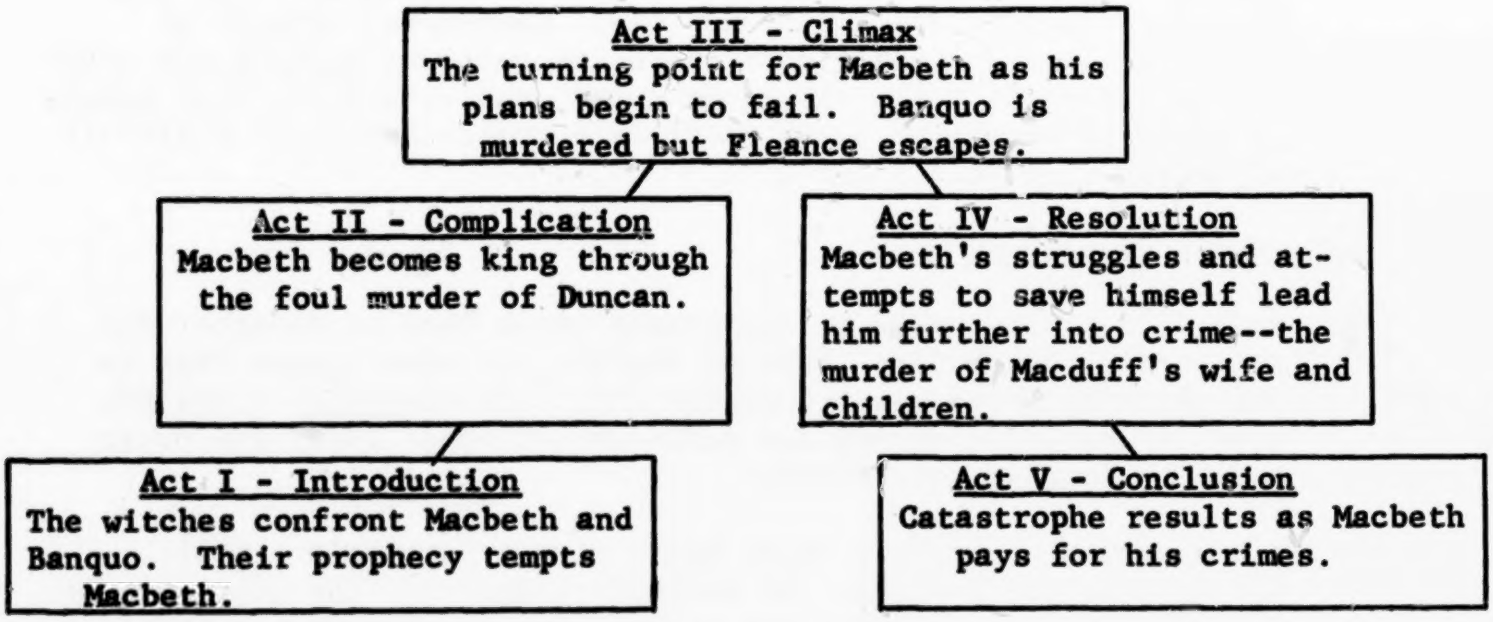
1. Plot

a. Source

(1) The plot of Macbeth is taken from Chronicles of Scotland by Ralph Holinshed. Most of the details are taken from the reigns of Duncan and Macbeth (A.D. 1034-1057).

(2) An extract from the Chronicles in found on pp. 13-16 of Macbeth (Noble's Comparative Classics).

b. Structure



Act III - Climax
The turning point for Macbeth as his plans begin to fail. Banquo is murdered but Fleance escapes.

Act II - Complication
Macbeth becomes king through the foul murder of Duncan.

Act IV - Resolution
Macbeth's struggles and attempts to save himself lead him further into crime--the murder of Macduff's wife and children.

Act I - Introduction
The witches confront Macbeth and Banquo. Their prophecy tempts Macbeth.

Act V - Conclusion
Catastrophe results as Macbeth pays for his crimes.

2. Theme

a. The underlying theme of the play is the evil resulting from misdirected ambition. The play shows the separation of Macbeth from man, as well as God, and the disastrous consequences of sin. In murdering Duncan, Macbeth, in a sense, murders his better nature. His heart is not in the deed, and fear drives him to more hideous crime and ultimate destruction.

b. A summary of the theme of the play from:

A. C. Bradley -- Shakespearean Tragedy (1904)
Meridian Books, N.Y. 1957

Macbeth leaves on most readers a profound impression of the misery of a guilty conscience and the retribution of crime. And the strength of this impression is one of the reasons why the tragedy is admired by readers who shrink from Othello and are made unhappy by Lear. But what Shakespeare perhaps felt even more deeply, when he wrote this play, was the incalculability of evil--that in meddling with it, human beings do they know not what. The soul, he seems to feel, is a thing of such inconceivable depth, complexity, and delicacy, that when you introduce into it, or suffer to develop it, any change, and particularly the change called evil, you can form only the vaguest idea of the reaction you will provoke. All you can be sure of is that it will not be what you expected, and that you cannot possibly escape it. Banquo's story, if truly apprehended, produces this impression quite as strongly as the more terrific stories of the chief characters, and perhaps even more clearly, inasmuch as he is nearer to average nature, has obviously at first a quiet conscience, and uses with evident sincerity the language of religion.

3. Characters

a. Macbeth

(1) He is introduced as a brilliant general with great personal courage. His character disintegrates as the result of three factors:

(a) Temptation
(b) Perversion of ambition
(c) Urging of his wife

(2) He has an excitable imagination and a susceptibility to the supernatural. These characteristics have a distinct psychological interest. Macbeth's imagination is endowed with a pathological intensity. Though he is basically an extrovert, his mind magnifies his ideas and impressions. As the play progresses, his imagination tortures him less, but he is still harried with insecurity and fear.

(3) His ambition gives rise to a passion for power which overrides his better feelings.

(4) His conscious mind reflects on the success of his undertakings, but his inner being is convulsed by conscience. He is a coward and displays moral weakness at the thought of his own crimes.

(5) He is a bold man of action as he yields to temptation and strides from crime to crime.

(6) As the play nears its conclusion, the whole flood of evil in Macbeth engulfs him. He becomes a remorseless tyrant and cold-blooded villain who plunges deeper and deeper into sin.

b. Lady Macbeth

(1) She is keen, intellectual, intelligent, and eloquent. She is ambitious, less for herself than for her husband. With a selfless devotion, she risks all to help Macbeth realize his ambition. She appears self-abnegating. In Macbeth's interest she is passionate and unswerving. Bold, decisive, and courageous, she is his complement. When he falters, she urges him on with her relentless determination. She is a woman of supreme will and nerve, supplying both when he wavers. She is superb in the steadiness she exhibits during crisis.

(2) In conflicting characterizations, some critics have described her as a splendid picture of evil "thoroughly hateful, invariably savage, purely demoniac." (The New Variorum Shakespeare --Horace Furness, J. P. Lippincott, Philadelphia, 1878)

(3) Near the conclusion of the play, she broods over the crimes committed until her spirit breaks and her reason fails. Her breakdown has its own peculiar irony. It is not the susceptible mind of Macbeth that snaps but hers, which had been so practical. Some critics explain this as her failure to prove as heartless as she originally appeared.

c. Banquo

Banquo's integrity is in direct contrast to the criminality of Macbeth. The external forces which impel to evil are the same for both. Both see and hear the Weird Sisters and are exposed to the same temptation. Banquo does nothing to hasten the fulfillment of the prophecies. He remains true to his ideals and keeps his life pure.

d. Macduff

(1) He is a noble and courageous soldier imbued with sincere patriotism. Throughout the play, he is blameless. He represents a mixture of mildness and force which make him a likeable character.

(2) By the horrible massacre of his family, Macduff is drained of "the milk of human kindness" and is fitted to be the conqueror of Macbeth.

4. Background information and dramatic devices

a. Evidence that Shakespeare wrote the play to gratify James I:

(1) The play appeared shortly after James VI of Scotland became also James I of England. It added to the current interest in the land of Scotland.

(2) Shakespeare wrote Macbeth in 1606 during a period of intense nationalism and patriotism. The entire story could be interpreted as teaching allegiance to the king. Banquo was the fabled head of the royal line and the subject of the triumph of his offspring interested James. It was a pleasing testimonial to James as the extender of the empire to the entire island of Britain in accordance with supernatural prophecy.

(3) The play alludes to the king's divine right in the practice of healing by the power of the royal touch. (Act IV, iii, 11.140-159)

b. The Weird Sisters

(1) Belief in witchcraft and superstition was widespread in the 16th century.

(2) The "Weird Sisters" are made up externally like witches but Holinshed refers to them as "goddesses of destiny...nymphs of fairies."

(3) Shakespeare treats the witches as fates directing the plot. They are also interpreted as symbols of the evil impulses which men experience.

(4) The three sisters play individual roles in that the first asks questions, the second answers, and the third gives information about the future.

c. Devices used in Macbeth

(1) Dramatic irony

(a) Use of the words "fair" and "foul" by both the witches and Macbeth reflect double meaning.

(b) The porter's soliloquy blends low humor and high irony. The scene is often described as "comic relief."

(2) Use of prose to provide contrast with poetry. In Macbeth's letter, the porter's scene, and the mad scene

(3) Imagery

(a) Emphasis on the contrast of light and dark

(b) The image of blood

(c) The image of borrowed or ill-fitting clothes

(4) Foreshadowing

Emphasis on the opening scene which is full of foreboding, setting the mood for the entire play

D. VOCABULARY STUDY FOR *MACBETH*

Some of the difficulty in reading a Shakespearean play arises from the different meanings of words. By referring to the footnotes or to a dictionary try to determine the meaning of the underlined word as used in the following lines from *Macbeth*. The number refers to that line of the scene.

1. Act 1

a. Scene 2

(1) 6 Say to the king thy knowledge of the *broil*
(2) 19 Like valor's *minion* carved out his passage
(3) 26 Shipwrecking storms and *direful* thunders break
(4) 45 The worthy *Thane* of Ross
(5) 49 Where Norweyan banners *flout* the sky
(6) 61 Till he *disbursed*

b. Scene 3

(1) 53 Are ye *fantastical*?
(2) 74 Stands not within the *prospect* of belief
(3) 141 Is smothered in *surmise*
(4) 154 The *interim* having weighed

c. Scene 4

(1) 34 *wanton* in fulness
(2) 45 I'll be myself the *harbinger*
(3) 55 and on his *commendations* I am fed

d. Scene 5

(1) 5 While I stood *rapt* in wonder
(2) 6 *missives* from the King
(3) 27 and *chastise* with the valor of my tongue
(4) 28 which fate and *metaphysical* aid
(5) 45 that no *compunctious* visitings of nature
(6) 47 and take my milk for *gall*
(7) 62 To *beguile* the time

e. Scene 6

(1) 7 *Buttress* nor coign of vantage
(2) 8 his *procreant* cradle
(3) 22 To be his *purveyor*
(4) 27 To make their *audit*

f. Scene 7

(1) 3 Could *trammel* up the consequences
(2) 4 With his *surcease*
(3) 17 Hath borne his *faculties*
(4) 27 *Vaulting* ambition
(5) 43 in thy own *esteem*
(6) 44 in the *adage*
(7) 64 with wine and *wassail*
(8) 73 thy undaunted *mettle*

2. Act II

a. Scene 1

(1) 4 There's husbandry in heaven
(2) 25 cleave to my consent
(3) 27 In seeking to augment it
(4) 40 in form as palpable
(5) 58 thy very stones prate

b. Scene 2

(1) 4 the surfeited grooms
(2) 6 I have drugged their possets
(3) 37 the ravell'd sleave
(4) 62 the multitudinous seas incarnadine

c. Scene 3

(1) 12 not equivocate to heaven
(2) 24 we were carousing
(3) 27 requited him for his lie
(4) 47 the obscure bird
(5) 55 most sacrilegious murder
(6) 121 against undivulged pretense

d. Scene 4

(1) 17 contending 'gainst obedience
(2) 32 to be invested

3. Act III

a. Scene I

(1) 4 stand in thy posterity
(2) 6 by the verities on thee
(3) 17 a most indissoluble tie
(4) 29 our bloody cousins are bestowed
(5) 31 Their cruel parricide
(6) 32 that dauntless temper of his mind
(7) 56 He chid the sister
(8) 62 an unlineal hand
(9) 66 Put rancors in the vessel
(10) 79 passed in probation with you
(11) 97 which bounteous nature

b. Scene 2

(1) 22 in restless ecstasy
(2) 31 Present him eminence
(3) 40 Then be thou jocund

c. Scene 4

(1) 18 Thou are the nonpareil
(2) 76 purged the gentle weal
(3) 95 Thou has no speculation
(4) 116 mine is blanched with fear
(5) 124 Augurs and understood relations

d. Scene 5

(1) 7 the close contriver
(2) 28 As by the strength of their illusion

e. Scene 6

(1) 12 In pious rage
(2) 28 The malevolence of fortune

4. Act IV

a. Scene 1

(1) 26 liver of blaspheming Jew
(2) 50 I conjure you
(3) 133 Let this pernicious hour

b. Scene 2

(1) 10 the most diminutive of birds
(2) 62 poor prattler
(3) 75 is often laudable
(4) 80 no place so unsanctified

c. Scene 3

(1) 8 Like syllables of dolor
(2) 21 my thoughts cannot transpose
(3) 47 more sundry ways
(4) 58 Luxurious, avaricious, false
(5) 64 All continent impediments
(6) 94 Bounty, perseverance, mercy
(7) 95 I have no relish of them
(8) 107 By his own interdiction
(9) 116 Wiped the black scruples
(10) 127 Scarcely have coveted what was mine own
(11) 149 How he solicits heaven
(12) 180 Be not a niggard of your own speech
(13) 226 Not for their own demerits

5. Act V

a. Scene 1

10 a great perturbation in nature

b. Scene 2

4 Excite the mortified man

c. Scene 3

(1) 8 And mingle with English epicures
(2) 43 some sweet oblivious antidote
(3) 52 and pristine health

d. Scene 4

(1) 14 our just censures
(2) 20 strokes must arbitrate

e. Scene 5

4 famine and the ague eat them up

f. Scene 7

41 had his prowess confirmed

E. SIGNIFICANT QUOTATIONS FROM MACBETH (Line number is shown after the number of the scene.)

1. Act I

a. Sc. 3, 147-148
"Come what may,
"Time and the hour runs through the roughest day."

b. Sc. 4, 12-13
"There's no art
To find the mind's construction in the face."

c. Sc. 5, 17-18
"...yet I do fear thy nature;
It is too full of the milk of human kindness
To catch the nearest way."

d. Sc. 5, 62-66
"Your face, my thane, is a book where men
May read strange matters. To beguile the time,
Your hand, your tongue; look like the innocent flower,
But be the serpent under't."

e. Sc. 7, 1-7
"If it were done when 'tis done, then 'twere well
It were done quickly; if the assassination
Could trammel up the consequence and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'll jump the life to come."

f. Sc. 7, 25-27
"I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other."

g. Sc. 7, 82 — "False face must hide what the false heart doth know."

2. Act II

a. Sc. 1, 33-35 — "Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee."

b. Sc. 2, 11 — "The attempt and not the deed
Confounds us."

c. Sc. 2, 36-39 — "...the innocent sleep,
Sleep that knits up the ravell'd sleave of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast,-"

d. Sc. 2, 54 — "...the sleeping and the dead
Are as but pictures."

e. Sc. 2, 65 — "A little water clears us of this deed."

3. Act III

a. Sc. 2, 4-8 — "Nought's had all's spent
Where our desire is got without content;
'Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy."

b. Sc. 2, 13 — "We have scotch'd the snake, not killed it."

c. Sc. 4, 38 — "Now, good digestion wait on appetite."

d. Sc. 4, 136-138 — "...They say blood will have blood."

4. Act V

a. Sc. 1, 74 — "What's done, cannot be undone."

b. Sc. 3, 20-29 — "...This push
Will cheer me ever, or disseat me now.
I have lived long enough: my way of life
Is fall'n into the sear, the yellow leaf;
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have; but in their stead,
Curses, not loud but deep, mouth honour, breath,
Which the poor heart would fain deny, and dare not."

c. Sc. 5, 19-28 — "Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!

Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing."

d. Sc. 8, 33-34 "...Lay on, Macduff,
And damn'd be him that first cries 'Hold, enough!'"

F. SUGGESTED ACTIVITIES FOR A STUDY OF MACBETH

1. Sample questions for general discussion or composition

a. In what ways does Macbeth have modern significance in both theme and story?

b. Are there any similarities between the dictators of our modern age and Macbeth's ruthless rule? Why are dictators and tyrants forced to use violence?

c. What symbolic interpretation can be given to the role of the witches?

d. Do you think Lady Macbeth was primarily responsible for her husband's tragic downfall? Defend your answer.

e. What does Malcolm mean at the end of Act IV when he says "Macbeth is ripe for shaking"?

f. After the climax of a play is reached, the action moves toward the outcome. Is the outcome of this play inevitable? Defend your answer.

g. Does Macbeth deserve any sympathy or pity?

h. In Macbeth's "Tomorrow and Tomorrow" speech, Act V, scene 5, lines 19-28, he summarizes a philosophy of life. Which lines reflect his personal feelings and which seem universally applicable?

i. In what ways did you find Shakespeare's use of soliloquy in Macbeth effective? unsatisfactory?

j. How does Shakespeare use dramatic irony in this play? Give specific illustrations.

k. Have a panel discussion on:
In reading Macbeth today, we can recognize values that are as real and vital to us as they were to Elizabethans.

2. Topics for oral or written reports

a. In defining tragedy according to Aristotle, the phrase "imitation of an action" is used. In Macbeth, what is the "action" which might justify the application of this definition? You may wish to read the essay "Macbeth as an Imitation of an Action," by Francis Fergusson, from his English Institute Essays, 1951, Columbia University Press.

b. In what way does the porter's scene provide "comic relief"? You may wish to read Thomas DeQuincey's essay "On the Knocking at the Gate in Macbeth."

c. Point out significant comparisons between the prophecy of the witches and the curse in Oedipus Rex.

d. Who are the great actors who have characterized Macbeth?

e. Which great actresses have played the role of Lady Macbeth?

f. Obtain a copy of the July 4, 1960 issue of Time Magazine and give a report on "Midsummer Night's Box Office," pp. 60-72. This article deals with the current popularity of Shakespearean plays in the summer theater. It also has some excellent illustrations.

g. Have a panel discussion on:
In reading Macbeth today, we can recognize values that are as real and vital to us as they were to Elizabethans.

3. Projects

a. Alice Duer Miller has written a short novel which parallels the story of Macbeth in a modern background. Make a list of the book's modern equivalents for Elizabethan artifacts.

b. Prepare a reading of the "Macbeth Murder Mystery" by James Thurber.

c. The following titles have been taken from lines in Macbeth's "Tomorrow and Tomorrow" speech:

Tomorrow and Tomorrow, by Philip Barry
All Our Yesterdays, by H. M. Tomlinson
The Sound and the Fury, by William Faulkner
Brief Candles, by Aldous Huxley
Told by an Idiot, by Rose Macaulay
Dusty Death, by Clifton Robbins
Dagger of the Mind, by Kenneth Fearing

Go through the play and select words, lines, or phrases which you think would make appropriate titles for books. Explain why.

d. Imagine a change within the story and write a new ending. For example, what might have been the result in the play if one of Duncan's grooms had recovered instead of dying?

e. Write a short story in which the hero is the modern counterpart of Macbeth.

f. Assuming that Lady Macbeth had kept a diary, record what might have been a summary of the murder from its inception to its discovery.

g. Write a newspaper article on the murder of King Duncan.

h. Write a letter from Lady Macduff to Macduff, describing the activities of their family during Macduff's absence.

i. Re-write a selection from Macbeth in modern language.

j. Select a character and describe his role in the play from its beginning to its end.

k. Write a skit, a play, or a pageant based on a scene from Macbeth.

l. Does the expression, "Whatsoever a man soweth, that shall he also reap" apply to Macbeth? Give reasons for your answer.

m. If Macbeth had been brought to trial rather than killed, what might be the closing argument for the prosecution? for the defense?

n. Write a summary of each act in Macbeth.

o. In classical tragedy the hero is usually a strong and noble person, but in modern tragedy the hero may be weak-willed and susceptible. Make an annotated list of strong characters in any classical tragedies you may have read. Do the same for weak characters in modern tragedies you have read.

p. From the play, select a line which expresses a philosophical idea. Write a paper on why you agree or disagree with the statement.

q. Give a sales talk and try to sell copies of Macbeth to the class.

r. Prepare an oral reading of the porter's scene.

s. Construct a model of a Shakespearean theater or a model of a modern stage with sets for Macbeth.

t. Draw illustrations of the leading characters in the play.

u. Make a map of the scene of Macbeth in Scotland.

v. What is your choice of the most dramatic speech in the play? Make a tape recording of it.

w. Write the script for a quiz program based on Macbeth.

x. Identify the speaker and situation of one of the quotations listed on pp. 9-10. In your own words, state the main idea of the passage.

y. Make a list of the lines that give clues to establish the time of day, the weather, and the background for the opening scenes of the play.

z. Write newspaper headlines for the important events in Macbeth.

aa. Compare the structure of Shakespeare's plots with the composing of a symphony. You can make parallel charts to illustrate this or you can write an expository theme on this comparison.

bb. Make a list of musical selections which would provide an appropriate background to show the steps in the disintegration of Macbeth's character.

cc. Make a list of lines which foreshadow events in the play.

dd. Make a detailed list of similes, metaphors, and personifications used by Shakespeare.

G. VISUAL AIDS FOR THE TEACHING OF MACBETH

1. Many materials are available, such as prints, pictures, and articles, to make an attractive bulletin board display. A good source for complete and varied materials is The Folger Shakespeare Library, Washington, D. C. Students' projects could also be worked into interesting exhibits.

2. Recordings

   a. "Shakespeare's Macbeth" (The Old Vic Company, RCA Victor, LM-6010) Two long-play records with Alec Guiness as Macbeth and Pamela Brown as Lady Macbeth

   b. Shakespearean Series (Prepared by WUOM, University of Michigan) 8 tape recordings, 30 minutes each. Subjects: Introduction to Shakespeare, Shakespearean Plot, Shakespearean Characters, Diction and Speeches, How Shakespeare Uses Words, Shakespearean Atmosphere, Shakespearean Comedy

   c. Shakespeare's Pronunciation (Yale University, Album TV-19232)

3. Filmstrips

   a. A History of the English Theater (Bowmar) 4 titles, 6 film strips. Development of Machinery, The Playhouse, Scenery, Theatrical Costume

   b. Macbeth (Young America Films, Inc.) Stills from the motion picture with Orson Welles

   c. Shakespeare Country (British Information Services)

   d. Stories from Shakespeare - Macbeth (Encyclopaedia Britannica Films)

4. Films

   a. Macbeth (Unusual Films) 80 minutes, full length (Also: British Information Service - 16 minute excerpts) Murder and sleepwalking scenes, English actors, with London Symphony playing especially composed score

   b. Macbeth (Associated Films) 2 hours. Judith Anderson and Maurice Evans in the television production (kinescope recording)

   c. Shakespeare's Theater: The Globe Playhouse (University of California) 18 minutes. A reproduction of the Globe Theater. It shows its use during Shakespeare's time.

   d. Our Mr. Shakespeare (Brandon) 33 minutes. Pictures of Stratford-on-Avon

H. BIBLIOGRAPHY FOR A STUDY OF SHAKESPEARE AND MACBETH

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21. Webster, Margaret. Shakespeare Without Tears. Greenwich, Connecticut: Fawcett Publications, 1957

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II. SUGGESTIONS FOR A STUDY OF MODERN DRAMA (two to three weeks)

Texts: Hatcher, ed. Modern American Dramas. New Edition. Harcourt Brace, 1949

Gehlmann and Bowman, ed. Adventures in American Literature. (not necessary to unit, if not available during the semester unit is taught)

A. STUDY PLAN

1. Intensive study

a. General suggestions

It is suggested that one modern play be read by the class as a group study, not to take more than a week. Either Mister Roberts (in Modern American Dramas) or Our Town (in Adventures in American Literature) is recommended. Both plays provide effective contrast with Macbeth (i.e., Why are they comedies despite the death of a central character?).

Some introduction to modern American drama will help the students to appreciate both their heritage and the innovations of the modern stage.

The students should have the opportunity to enjoy reading roles in at least a few scenes from the play, although time limitations may preclude reading the entire play this way.

b. Suggestions for discussion or composition based on Mr. Roberts

(1) Explain how Pulver's transformation can be justified by Doc's unusual definition of physical heroism in Act One, Scene 2.

(2) Compare or contrast the character of Mr. Roberts with either Doc, the captain, or Ensign Pulver in terms of their influence on the crew.

(3) Select and discuss three instances of irony from the play in which much humor arises from the audience's knowing something which a character does not.

(4) Explain how an old aphorism, "Circumstances alter cases," could be translated as "Circumstances alter attitudes" in the case of the relationship between Mannion and Insigna.

(5) Explain how Thomas Heggin's major statement is summed up by Mr. Roberts' letter to Pulver, Doc, and the men. Make specific references to passages of the letter.

(6) Explain why palm trees are symbols of different things to different people in the play.

(7) Explain how this play has influenced your conception of the experience of war. (Possible comparison with other war plays, novels, TV dramas, or movies)

(8) Explain why this play is not considered a tragedy, since the main character dies at the end.

(9) Describe any significant ways in which the motion picture based on this play differed from the stage version.

c. Suggestions for discussion or composition based on Our Town

(1) Explain why Thornton Wilder directs that no setting be used for this play.

(2) Explain what basic question pondered by man throughout the ages is suggested by the letter addressed to Jane Crofut at the end of Act I. Explain what answers are suggested elsewhere in the play.

(3) Explain how Wilder makes dramatic use of the composer's device, "theme and variations on the theme," with: moonlight in Act I; the hymn, "Blessed Be the Tie that Binds," throughout the play.

(4) Explain what the speeches of Emily and George reveal in the drugstore scene. Illustrate your answer with direct references.

(5) Discuss the significance of the Stage Manager's comments about marriage at the wedding.

(6) Discuss the symbolism suggested by the role of the Stage Manager. Defend your answer with specific references.

(7) Justify the description of Our Town as a "modern morality play," referring to characters, situations, and dramatic techniques to support your answer.

(8) Explain and discuss Wilder's interpretation of immortality, presented in Act III.

2. Extensive study

While the class is involved in the above group study, the teacher can require that each student read at least two of the following: The Emperor Jones, The Adding Machine, The Time of Your Life, The Glass Menagerie, All My Sons (all in Modern American Dramas), and either Mr. Roberts or Our Town, depending on which is read by the entire class. Near the completion of the group study, students can sign up for a panel on the basis of first and second preference. With brief instruction and guidance in panel technique, each panel can prepare and present discussion of a separate play, considering such areas of critical examination as plot development, characterization, theme, dramatic techniques, and comparison and contrast. (The Emperor Jones, for example, could be compared and contrasted in theme and treatment with Macbeth.)

The more give-and-take sort of spontaneity the panel can develop, the better will be student interest and response. Some time should be reserved in each presentation for questions and discussion from the rest of the class.

3. Class discussion of a production

If possible, the unit should include a field trip to a play or movie offered in the area, followed by critical discussion the next day. If neither of these is practical, discussion of an assigned TV drama can be substituted, with some attention to the characteristics peculiar to this mass medium.

B. SOME SUGGESTED ADDITIONAL ACTIVITIES

1. Introduce the unit by discussing with the class the nature of acting, relating it to the entire range of human activity. Students could act out (impromptu or with brief preparation) roles such as the "goof-off" student in an interview with the principal, the principal dealing with such a student, the motorist stopped by a traffic officer, the parent on a first visit to her son's teacher, the son pleading for use of the car or a larger allowance, the salesman at work on a customer, or the camp director organizing a cookout.
2. Ask some creative students to attempt an adaptation of one of the short stories read earlier, for class presentation by other members of the class.
3. After an introductory lecture on the development of modern American drama, including brief comments on outstanding playwrights, require each student to select one playwright, read three of his plays, research the author's career, and present an oral report.
4. Assign a paper discussing applications of techniques noted in Macbeth which the students found in the modern plays they read during the unit (motivation for action, foreshadowing, plot structure, contrast of moods, suspense, etc.). Use the papers as the basis for a discussion.

5. Discuss the differences among the tragic heroes of Aristotle, Shakespeare, and modern drama.

6. Assign to each student one or more European plays for reading and brief class report.

7. Discuss TV drama and attempt to develop some critical standards of judgment. Students might write reviews after collecting and studying some professional examples. Discuss the role of the drama critic in the theater.

8. Use selected cuttings and have students prepare brief presentations from plays by authors with widely varying styles to notice differences of characterization, phrasing of dialogue, mood, etc.

Section Five: Unit on the Novel

I. A BRIEF HISTORY OF THE AMERICAN NOVEL

There was little fiction produced in the early days of our country, primarily because the Puritans believed reading fiction to be frivolous. Secondly, literary creation can only emerge from a society which has settled itself sufficiently to provide the leisure for such creation. Thus, it was not until 1820 that the novel appeared in America, although it was a popular literary form in England. (The first novel was actually written shortly after the Revolutionary War--Wielund by Charles Brockden Brown--but its only virtue is that it was a first!)

1820

The novels that were read were English ones, and it was on a bet that he could write a better one than the one he was reading that James Fenimore Cooper wrote his first novel in 1820. It was a failure, but he was encouraged sufficiently to continue and is now known as the first important American novelist. In the five novels, called "The Leatherstocking Tales," he wrote the romantic biography of the American natural man, uncorrupted by civilization, or more broadly, of primitive America overrun by the United States, and his Natty Bumppo became a popular hero.

ROMANTICISM

It was in this period, between 1820 and the Civil War, that the American literary spirit expressed itself for the first time. Four of the five American works which have become part of world literature were written between 1850 and 1855. One of these is The Scarlet Letter by Nathaniel Hawthorne, an allegorical romance which has made Americans profoundly aware of New England's moral history as well as the moral predicament of the founders of the New World.

Another of the great novels written in this period appeared in 1850, the same year as The Scarlet Letter, and was, in fact, dedicated to Hawthorne in "admiration for his genius." That was, of course, Moby Dick by Herman Melville, also considered an allegorical romance and also greatly influenced by our Puritan heritage.

1860

REALISM

After the Civil War, the nature of the country was changed and so was its literature. The focus of attention turned from the East and New England to the expanding West and to other regions of the country. The new man of letters was not the highly-civilized, well-educated man of leisure like Hawthorne, Emerson, or Thoreau, but the rough, robust man, educated not at Harvard but by the world of experience. He was personified by Mark Twain, whose Huckleberry Finn is considered the first truly American novel and typical of the new trend in literature. Regionalism and realism had taken the place of imagination and idealism.

Although Huckleberry Finn may be classed as romantic literature, it has elements of realism in its style, for it was at this time that realism appeared in American literature, which no longer looked to England, but to France and Russia, for inspiration. Twain's great friend and the leader of the realistic movement was William Dean Howells, who set down the credo of realism and followed it in his The Rise of Silas Lapham. Henry James also followed these principles to a certain degree in his portrayals of the American abroad and made his own contributions to the development of the novel in his psychological study of character and his concern for form.

1890

In the last decade of the 19th century, the country, having completed its geographical expansion, began its industrial growth, and the resultant social evils were written of by a group of writers known as naturalists. Stephen Crane, although he did not do so in The Red Badge of Courage, wrote of slum life in the big city, as did Theodore Dreiser. Frank Norris, in The Octopus and The Pit, wrote of little people crushed by big forces like railroads and banks. Hamlin Garland also wrote of the defeat of the individual in terms of the pioneer farmer.

These writers carried further what had been begun by Twain--the creation of a literature that was distinctly American, and the writers of the early years of the century, in revolting against the old traditions, succeeded in making the final break with England. In the 1920's, the disillusionment created by the war was expressed in the writings of such expatriates as Hemingway in The Sun Also Rises and A Farewell to Arms, and at home by writers headed by the cynical H. L. Mencken, who deplored the defeat of the individual and the country by industrialization. The most effective of these exponents of futilitarianism was Sinclair Lewis, who won the Nobel Prize (the first American to do so) for his satires on American life in such works as Main Street, Babbitt, and Arrowsmith.

NATURALISM

In 1927, two years after the publication of Arrowsmith, appeared Rölvaag's Giants in the Earth, which is a naturalistic expression of the futility of the great American adventure, heretofore romantically treated, of settling the wilderness.

In the 1930's, the depression years, the age of cynicism was over, and there was an attempt to find a new set of values. In literature, this was expressed in one way by attempting to go back to the classics for traditions and in another by a new interest in regionalism, which was concerned primarily with the fate of the South. However, the most widespread attitude was an interest in the proletariat and literature was judged on the basis of its social significance. Steinbeck's The Grapes of Wrath was typical of this new proletarian literature, which lent itself best to naturalistic treatment.

Thornton Wilder, on the other hand, did not concern himself with economic or social problems of the day but with the traditional ones of good and evil, for example. Thus, his The Bridge of San Luis Rey, although written in 1927, was neither a part of the cynical literature of the 20's nor the social-oriented literature of the 30's, but rather of the humanistic movement which vied with the latter during that decade. Wilder was, in fact, accused of ignoring reality and escaping into the past in his writing.

Since the decade of the 30's, there has been no predominant literary movement in the history of the novel, but there has been a rash of war novels and also of novels which seek to find values in intense psychology studies. Writers which are associated with earlier movements have published other novels which show different attitudes and points of view, such as Steinbeck's The Pearl, published in 1945, and Hemingway's The Old Man and the Sea, 1952. Novels continue to appear from the other member of the triumvirate of great contemporary American novelists, William Faulkner, who seeks to find positive values in his naturalistic portrayals of the decadent South.

PRESENT

II. DEFINITIONS OF TERMS

A. ROMANTICISM (1820-1860)

1. Source:

McCarthy and Rodabaugh. "Masters of American Literature." Prose and Poetry in America. Singer, 1955

> "a literary trend that was predominant in both Europe and America during the first forty years of the nineteenth century. Romantic authors, usually poets, expressed in their works the dreams and aspirations of mankind...They were individualists...They delighted in the unusual, the mysterious and rare...the inspiring beauty of untouched natural scenes..." p. 530

2. Source:

Spiller, Robert E. "End of an Era." The Cycle of American Literature. Mentor, 1955

> "Romanticism per se is an attitude toward life and literature, a spirit of adventure and experiment, and not merely a given set of themes or interests." p. 93

3. Source:

Chase, Richard. "The Broken Circuit." The American Novel and Its Tradition. Doubleday Anchor, 1957

a. "...the romance, following distantly the medieval example, feels free to render reality in less volume and detail (than the realistic novel). It tends to prefer action to character, and action will be freer. The romance can flourish without providing much intricacy of relation. The characters, probably rather two-dimensional types, will not be completely related to each other or to society or to the past...Being less committed to the immediate rendition of reality than the (realistic) novel, the romance will more freely veer toward mythic, allegorical, and symbolistic forms." p. 13

b. "Simms defines the romance as the modern version of epic: '...It invests individuals with an absorbing interest--it hurries them rapidly through crowding and exacting events, in a narrow space of time--it requires the same unities of plan, of purpose, and harmony of parts, and it seeks for its adventures among the wild and wonderful. It does not confine itself to what is known, or even what is probable. It grasps at the possible; and, placing a human agent in hitherto untried situations, it exercises its ingenuity in extricating him from them, while describing his feelings and his fortunes in the process.'" pp. 16-7

c. "...the word (romance) must signify, besides the more obvious qualities of the picturesque and the heroic, an assumed freedom from the ordinary novelistic requirements of verisimilitude, development, and continuity; a tendency towards melodrama and idyl; a more or less formal abstractness and, on the other hand, a tendency to plunge into the underside of consciousness; a willingness to abandon moral questions or to ignore the spectacle of man in society, or to consider these things only indirectly or abstractly." pp. viii-ix. "Introduction"

4. Source:

A Glossary of Literary Terms. Rinehart, 1957

> "The romance is said to present life as we would have it to be, more picturesque, more adventurous, more heroic than the actual; ..." p. 75

5. Source:

Van Wyck Brooks. "Conclusion." The Flowering of New England. Dutton Everyman, 1936, 1952

> "This movement of mind in New England (or what might be considered the change from romanticism to realism) followed the typical pattern of the 'culture-cycle,' as Spengler convincingly described it...Here we have a homogeneous people, living close to the soil, intensely religious, unconscious, unexpressed in art and letters, with a strong sense of home and fatherland...There is a springtime feeling in the air, a joyous sense of awakening, a free creativeness, an unconscious pride, expressed in the founding of institutions, intellectual, humanitarian, artistic and--at first a little timid, cold and shy--the mind begins to shape into myths and stories the dreams of the pre-urban countryside. There is a moment of equipoise, a widespread flowering of the imagination in which the thoughts and feelings of the people, with all their faiths and hopes, find expression...Then gradually the mind, detached from the soil, grows more and more self-conscious..What formerly grew from the soil begins to be planned, and the Hawthornes yield to the Henry Jameses." p. 540

B. REALISM (1860-1890)

1. Source:

A Glossary of Literary Terms. Rinehart, 1957

> "A thoroughgoing realism involves not only a selection of subject matter but, more importantly, a special literary manner as well: the subject is presented, or 'rendered', in a certain way...these novels are made to seem the very mirror held up to real life by... reportorial manner of rendering the events, whether trivial or extraordinary, in the same circumstantial, matter-of-fact, and seemingly unselective way." p. 76

2. Source:

McCarthy and Rodabaugh. "Masters of American Literature." Prose and Poetry in America. Singer, 1955

> "Realism, as the name suggests, was not a concern with men's hopes and desires but with the outer details of their lives--how they talked, how they worked, the conditions under which they lived." p. 531

3. Source:

Spiller, Robert E. "Literary Rediscovery: Howells, Mark Twain." The Cycle of American Literature. Mentor, 1957

> "In developing his attack on romance, (Howells) stressed four main points: that the commonplace rather than the unusual offers the best material for fiction; that character is more important than plot; that the writer should reveal the good in life as more 'real' than the evil; and that realism is the expression of democracy and therefore peculiarly suitable as an American method." p. 117

4. Source:

Chase, Richard. "The Broken Circuit." The American Novel and Its Tradition. Doubleday Anchor, 1957

> "The (realistic) novel renders reality closely and in comprehensive detail. It takes a group of people and sets them going about the business of life. We come to see these people in their real complexity of temperament and motive. They are in explicable relation to nature, to each other, to their social class, to their own past. Character is more important than action and plot, and probably the tragic or comic actions of the narrative will have the primary purpose of enhancing our knowledge of and feeling for an important character, a group of characters, or a way of life. The events that occur will usually be plausible, given the circumstances, and if the novelist includes a violent or sensational occurence in his plot, he will introduce it only into such scenes as have been (in the words of Percy Lubbock) 'already prepared to vouch for it.'" p. 12

C. NATURALISM (1890-Present)

1. Source:

A Glossary of Literary Terms. Rinehart, 1957

> "...is not only, like realism, a special selection of subject matter and a special literary manner; it is a mode of fiction which was developed in accordance with a special philosophical thesis. This thesis, a product of post-Darwinian biology in the mid-nineteenth century, held that man belongs entirely in the order of nature and does not have a soul or any other connection with a religious or spiritual world beyond

nature; that man is therefore merely a higher-order animal whose character and fortunes are determined by two kinds of natural forces, heredity and environment. He inherits his personal traits and his compulsive instincts, especially hunger and sex, and he is subject to the economic and social forces in the environment into which he is born. Accordingly (naturalistic writers) try to present their subjects with an objective scientific attitude and with elaborate documentation, including an almost medical frankness about activities and bodily functions usually unmentioned in earlier literature. They often choose characters who exhibit strong animal drives, such as greed and brutal sexual desire, and who are helplessly subject both to their glandular secretions within and to sociological pressures without. The end of the naturalistic novel is usually 'tragic,' but not, as in classical and Elizabethan tragedy, because of a heroic but losing struggle of the individual mind and will against gods, enemies, and circumstances. The protagonist of the naturalistic story, a pawn to multiple compulsions, merely disintegrates or is wiped out." pp. 76-7

2. Source:

Spiller, Robert E. "A Problem in Dynamics." The Cycle of American Literature. Mentor, 1955

"Finding its roots in the realism which had attempted to absorb and to portray the expansive forces in the new nation, (naturalism) gained philosophical depth from the theories of the new evolutionary science, understanding of the human consciousness from the advances in the infant science of psychology, social significance from the makers of systems of society who followed the Industrial Revolution wherever it went, and encouragement from a more intimate knowledge of contemporary French, German, Russian, and other Continental European literatures...It was the still fumbling attempt to discover adequate ways of giving expression to views of the universe and of human destiny which were everywhere supplanting the views of the Enlightenment ...In the nineties the call for a return to Nature was again sounded, but agreed ideas about Nature were changed. A machine, ruthless and inhuman, had displaced the mountains and ivy-colored ruins upon which a poet could impose his ideas of moral order. Man was being pushed out of the center of the biological world, and his will was being taken from him by such theories as that of natural selection, economic determinism, or subconscious rather than conscious motivation... The literary movement of the nineties was an attempt on the part of a new group of American writers to describe life in general and life in America as it appeared to the dispassionate eye of the new science." pp. 144-5

3. Source:

Chase, Richard. "Norris and Naturalism." The American Novel and Its Tradition. Doubleday Anchor, 1957

"...the ideal (of naturalism) was to exercise a free 'experimental' method--to place one's characters in a certain environment, as one places specimens in a laboratory experiment, and to observe and report without fear or favor how they acted according to natural laws." p. 186

III. THE SCARLET LETTER

A. CRITICAL COMMENTS

1. Character

a. Source:

Chase, Richard. "The Broken Circuit," "Hawthorne and the Limits of Romance." The American Novel and Its Tradition. Doubleday Anchor, 1957

(1) "In The Scarlet Letter or Moby Dick the characters and events have actually a kind of abstract simplicity about them. In these books character may be deep but it is narrow and predictable. Events take place with a formalized clarity. And certainly it cannot be argued that society and the social life of man are shown to be complex in these fictions." pp. 5-6

(2) "For if characters change in a romance, let's say as Captain Ahab in Moby Dick or the Reverend Dimmesdale in The Scarlet Letter change, we are not shown a 'development'; we are left rather with an element of mystery, as with Ahab, or a simplified and conventionalized alteration of character, as with Dimmesdale." p. 22

(3) "Hawthorne's Chillingworth and Melville's Ahab are clairvoyantly conscious, but with a profoundly obsessive distortion of the truth." p. 23

(4) "Hester Prynne...represents the eternal woman, perhaps, indeed, the eternal human. When she puts on her gray cap and becomes a kind of social worker, her color and passion, her indeterminate, instinctual being is curbed and controlled. While this is going on Chillingworth and Dimmesdale are destroying each other. They are the two aspects of the will which confused Puritan thought in New England--the active and the inactive...Chillingworth unites intellect with will, and coldly, and with sinister motives analyzes Dimmesdale. This is the truly diabolic act in Hawthorne's opinion...It is what he calls the Unpardonable Sin and it is worse than sins of passions...Dimmesdale is intellect without will. He is passive; he is all eloquence, sensitivity, refinement, and moral scruple...Little Pearl...(is) an extension...of the scarlet A. She represents the intuitive, lawless poetic view of the world." pp. 77-8

(5) "...Chillingworth, the probing intellect; Dimmesdale, the moral sensibility; Pearl, the unconscious or demonic poetic faculty. Hester is the fallible human reality as the novelist sees it--plastic, various, inexhaustible, enduring, morally problematic." p. 79

b. Source:

Van Doren, Carl. American Literature.

(1) "Starting with the Puritan conception of adultery as an affair of the immortal soul, Hawthorne made little of the flesh to which the sin was due. Rapture has frozen to tragedy before the story opens...The offended husband becomes the worst offender, steathily, sinfully choosing to take a treacherous vengeance into his own hands, and destroying himself more than any other. The lover, hiding his secret, commits the sins of cowardice and hypocrisy, and he too is destroyed. The wife alone, since her guilt cannot be hidden and she suffers more ostracism imposed upon her from without, has no corrosive solitude in her heart. In the end she is the least offender, and the only one of the three who has risen above their calamity." pp. 42-3

(2) "Hester Prynne was the first important heroine American literature had created...Her story is a biography, an allegory, and a criticism. Even Salem could not bind this heroic woman who grows there till she cracks the stiff frame of the age's code." pp. 43-5

2. Setting

Source:

Chase, Richard. The American Novel and Its Tradition. Doubleday Anchor, 1957

In "The Scarlet Letter the setting, although sketchy, is pictorially very beautiful and symbolically à propos. But none of the characters has a sense of the setting; that is all in the author's mind and hence the setting is never dramatized but remains instead a handsomely tapestried backdrop. In Moby Dick the setting is less inert; it becomes, in fact, a kind of 'enveloping action.' Still, only in some of the scenes do we have Ishmael's sense of the setting during most of the book Ishmael himself is all but banished as a dramatic presence." p. 23

3. Plot

Source:

Chase, Richard. The American Novel and Its Tradition. Doubleday Anchor, 1957

"The Scarlet Letter is almost all picture. The adultery which sets everything going happens before the book begins, and it is never made believable. There are, to be sure, dramatic scenes--the three scenes on the scaffold; Hester and Pearl at the governor's mansion; Hester, Dimmesdale, and Pearl in the forest; and each of these scenes is exquisite and unforgettable. Yet...they seem frozen, muted, and remote...like the events in a pageant or a dream." p. 70

4. Theme

a. Source:

Chase, Richard. The American Novel and Its Tradition. Doubleday Anchor, 1957

(1) "Certain later critics of Hawthorne have tended to agree that the author does condone sin, not because he was salacious but because, in his skeptical, secularized way, he was following the myth of 'the fortunate fall,'...Hawthorne certainly believed that no adulthood, no society, no tragic sense of life could exist without the knowledge of evil--a point he makes clear in the opening sentences of his book. Yet there seems to be no concerted myth of 'the fortunate fall' in The Scarlet Letter...the subject of the book is the moral and psychological results of sin--the isolation and morbidity, the distortion and thwarting of the emotional life. From another point of view these are shown to be the results not of man's living in sin but of his living in a Puritan society, and thereby, to some extent, in any society." p. 73

(2) "The American imagination, like the New England Puritan mind itself, seems less interested in redemption than in the melodrama of the eternal struggle of good and evil, less interested in incarnation and reconciliation than in alienation and disorder." p. 11

b. Source:

Van Doren, Carl. American Literature.

"Hawthorne's favorite theme: the relation of the egoist to his society. Solitude and sin shut the soul away from its fellows and so expose it to remorse or pride or selfishness or selfloathing--or worse--drouth and emptiness...(His works) are a panorama of New England of two centuries, sparely drawn and colored...salvaging moments of drama from New England history for their own sake or for the sake of temperate laughter at them."

c. Source:

Edel, et al. "Nathaniel Hawthorne." Masters of American Literature. Houghton Mifflin, 1959

(1) "The themes of Hawthorne are weighted with the conscience of Puritanism, the beliefs in man's innate badness and his need to purge himself of evil. Although Hawthorne was, in reality, a gentle skeptic, he carried within himself a heavy burden of personal guilt, superimposed upon the primordial sense of guilt assumed by the Puritans. (One of his ancestors has persecuted the Quakers and another had been a judge at the Salem witch trials.)

(2) "All his life Hawthorne was to seek the ground upon which both the Actual and the Imaginary--substance and shadow--meet." p. 470

(3) "...his work...reflects his own repeated attempts to cross the frontiers of his imaginative solitude into a world of every-day living...amid their discussion of sin, guilt, and expiation." p. 470

(4) "Recurrent theme...persons who, even while living in the present, seek escape into the past; and then, finding themselves isolated in the past, seek to return to the present." p. 471

d. Source:

Josephs, Lois. "One Approach to the Puritans." The English Journal. March, 1961

(1) "Although he considers adultery a sin, Hawthorne bitterly criticizes a society that makes outcasts of Hester and her child; yet there is no hypocrisy in the Puritans of The Scarlet Letter; they are only stern, cruel, somber, and righteous." p. 186

(2) "...the Puritan man's justification for interference in the religious and personal life of his neighbor. Society has a right to religious intolerance because there is only one true religion...To ignore the man who goes in the wrong direction is to be influenced by Satan...The Puritans also advocate the right to interference in the personal life of the individual. How else can a society be kept free from the influence of the devil who is constantly fighting for the soul of man." p. 187

e. Source:

Spiller, Robert E. "The Artist in America: Poe, Hawthorne." The Cycle of American Literature. Mentor, 1955

(1) "The central theme of most of his (Hawthorne's) stories is not sin as a theological problem, but rather the psychological effect of the conviction of sin on lives of the early colonists...he used his art to reveal rather than to resolve the dilemma of human destiny." p. 69

(2) "The theme (of The Scarlet Letter) is the now familiar one of a sin committed before the story opens and of the unfolding of the consequences of that act in the lives of a group of people. Here the sin is adultery, but Hawthorne does not share the absolute morality of the Puritan community which demands the perpetual penance in the wearing of the scarlet letter 'A'. On the level of the higher and almost pagan morality which he seems instinctively to favor, Hester, by

her public and constant confession, gains a kind of purity and strength which is not otherwise found in this God-fearing people. Dimmesdale, on the other hand, in keeping his part in the sin a secret while he appears to the world as a spiritual leader, suffers a moral degeneration that leads to his breakdown and death...Strangely enough, the third member of the triangle, the wronged husband, Roger Chillingworth, is made the real villain of the piece in that he commits Hawthorne's sin of sins, the violation of the human heart, by exerting his almost hypnotic control over the young minister and deliberately causing his ruin...As Christian tragedy, the pattern of the action is set by the theme of the Fall, but salvation comes through acknowledgment of Satan rather than of God. Hester is, of course, condemned to tragedy, because she is the woman of earth who has defied man-made law and has risen to heroic stature through the tragic flaw that must at last destroy as well as ennoble her." p. 73

5. Structure (as an allegory)

Source: Chase, Richard. The American Novel and Its Tradition. Doubleday Anchor, 1957

a. "Yvor Winters concludes that it is a 'pure allegory'...If The Scarlet Letter is 'pure allegory' then the symbols must by definition refer to fairly clear-cut and fixed referents. But of course they don't, and what we have in The Scarlet Letter is not pure allegory but a novel with (generally speaking) beautifully assimilated allegorical elements. This Mr. Winters seems indirectly to demonstrate by the unconvincing meanings he assigns to the characters--Hester representing the repentant sinner, Dimmesdale the half-repentant sinner, and Chillingworth the unrepentant sinner." p. 75

b. "(according to D. H. Lawrence) Hawthorne was writing a kind of mythic prophecy about the great cultural change involved in the shift from the Old World to the New. Hawthorne, Lawrence seems to think, was depicting in Chillingworth and the young Hester the decline of a richly emotional, patriarchal, aristocratic way of life, and the emergence, in Dimmesdale and the later (social-service) Hester, of a new puritan-democratic consciousness. Lawrence saw this as a profoundly self-contradictory consciousness, as is suggested by little Pearl, who like puritan America, like Hawthorne himself, is mildly genteel on the surface but wild and demonic underneath." p. 75

c. "...there is no central unifying cultural 'myth' in Hawthorne--only a clear perception of historical facts and an ability to endow these with beauty and significance." p. 76

d. "'Hawthorne was deeply engaged by the consideration of lost or submerged emotion.' Let us add to this general formulation of the theme that The Scarlet Letter is an allegorical novel and that the allegory both in form and substance derives from Puritanism. Let us add, also, that although no unifying myth is involved, the novel describes the loss or submergence of emotion involved in the abandonment of the Old World cultural heritage which had given human emotions a sanction and a manifold significance." p. 76

6. Symbolism

Source:

Chase, Richard. The American Novel and Its Tradition. Doubleday Anchor, 1957

a. "Inevitably Hawthorne's symbol for the imagination was the mirror. ...His fictions are mirror-like...They are uncanny and magical, but they capture little of life's drama, its emergent energy and warmth, its conflict, crisis, and catharsis." pp. 70-1

b. "...there is generally speaking no special or exclusive symbolism in Hawthorne. His symbols are broadly traditional, coming to him from the Bible, Dante, Shakespeare, Milton, Spenser, and Bunyan--the light and the dark, the forest and the town, the dark woman and the fair woman, the fountain, the mirror, the cavern of the heart, the river, the sea, Eden, the rose, the serpent, fire and so on." p. 77

B. THEMATIC READING UNIT - PURITANISM; THE EFFECTS OF SIN

(for outside reading in conjunction with novel read as class work)

1. The Crucible by Arthur Miller. Based on the witchcraft trials in Salem in 1692
2. Ethan Frome by Edith Wharton. A realistic story of the restricted moral atmosphere of a bleak New England farm
3. Giants in the Earth by O. E. Rölvaag. Shows the slow disintegration of a farm wife in a Dakota settlement
4. Moby Dick by Herman Melville. Dramatizes the problem of evil in the conflict between Ahab and the whale
5. God's Angry Man by Leonard Ehrlich. A fictionalized biography of John Brown, carrying on early Puritan traditions
6. Paradise by Esther Forbes. Well-rounded presentation of 17th-century Massachusetts Puritans
7. Too Late the Phalarope by Alan Paton. Personal struggle of one's conscience; South African setting
8. The Winthrop Woman by Anya Seton. About a woman living in Puritan New England
9. Vein of Iron by Ellen Glasgow. A father and daughter break away from the Puritanic code surrounding them

(See section on Puritanism in "America Through Its Literature" unit.)

V. MOBY DICK

A. CRITICAL COMMENTS

1. Character

a. Source:

Chase, Richard. "Melville and *Moby Dick*." *The American Novel and Its Tradition*. Doubleday Anchor, 1957

(1) "The influence of *Lear* and *Macbeth* is felt as one beholds Ahab...Ahab might be not only a quasi-Shakespearean hero, doomed by an inordinate pride or tragic ignorance, but also the protagonist in a kind of Puritan inner drama, a drama of the mind in its isolation and obsession. For if Ahab is akin to Shakespeare's heroes, he is more so to such Hawthorne characters as Chillingworth..." p. 95

(2) "...it is a book about the alienation from life that results from an excessive or neurotic self-dependence...(Ahab is) guilty of or victimized by a distorted 'self-reliance.'" p. 105

(3) "the 'intuition of human solidarity' is stronger in Melville ...a personal and ideal sharing of the human fate among people temporarily brought together by chance or by a common purpose...Hawthorne's Blithedalers, Ishmael, Queequeg and the crew of the Pequod, Huck Finn and Nigger Jim on their raft..." p. 106

b. Source:

Spiller, Robert E. "Romantic Crisis: Melville, Whitman." *The Cycle of American Literature*. Mentor, 1955

(1) "In the person of Ahab,...he could ask questions that had no answers; in Ishmael, he could stand by and allow reason to speculate on the events...he left his readers the same freedom he gained for himself--the ability to move back and forth between fact and meaning on the bridge of symbolism." p. 82

(2) "*Moby Dick*, like all great tragedy, purges the emotions of their violence and gives its lone survivor the steady eye of experience with which to look out upon the world." p. 77

c. Source:

Edel, et al. "Herman Melville." *Masters of American Literature*. Houghton Mifflin, 1959

(1) "the Melville hero was either a deserter or mutineer or a defenseless sailor trying to preserve his individuality from the abuses of authority; always for the underdog. Melville was acutely sensitive to the brutalities of civilization." p. 590

(2) (Ahab was) "'transcendental-mad'. For in spite of all the grandeur and heroism of their uncomprising human aspiration, they led themselves and others to death...Such seekers for absolutes...were doubly tricked. They were deceived by a universe that would not reveal its secrets...and by their own subjective vision of things." p. 591

2. Theme

a. Source:

Edel, et al. Masters of American Literature. Houghton Mifflin, 1959

(1) "With this vision of the heartless voids of the universe, Melville threatened the optimistic faith of his time...(he believed) there was evil in man and, what is more, there was evil in Nature. If there were a God, how then explain the duplicity and malignity of things unless by attributing them to Him? A universe without the guidance of God was a naturalistic universe, one in which force and chance had replaced purpose; but such a universe...if ruled by God, did not glorify Him." p. 588

(2) "What Melville had seen was the discrepancy between civilization and the Christianity with which he identified it." p. 590

b. Source:

Van Doren, Carl. American Literature

(1) "Melville's theme was as tremendous as Job's or Milton's, but Moby Dick comes to no passionate, serene conclusion, either that God is always just, however inscrutable, or that nature, however habitable to man, lacks any interest in his fortunes."

(2) "The book was no more confused and turbulent than its age. That the age did not recognize its face in the mirror Melville held up means that America did not know what its face was like. For in Moby Dick a human will as reckless as America's fought a nature so defiant that it might be thought malignant, and fought it not in the quiet of thought but in the whirlwind and thunder of affairs." p. 51

(3) "Of the five writers who were first in America at the middle of the nineteenth century (Emerson, Hawthorne, Poe, Thoreau, Melville) only Melville gave voice to the louder nation which surrounded them...(Hawthorne belonged) to the inner world evolved from the old New England..." p. 53

c. Source:

Spiller, Robert E. The Cycle of American Literature. Mentor, 1955

(1) "Melville's voice is the voice of irony and despair, his ultimate faith is in the certainty of evil..." p. 76

(2) "deeply moved by the problem of free man confronting his own destiny, (Melville) made his captain one of the company of Titans who defy both God and Nature." p. 81

(3) "The nature of good and evil, the power of the will to defy fate, the validity of those insights which contradict the apparent laws of experience, the eternal conflict of God and Nature in which man is caught--these are the issues that are raised by Ahab's defiance." p. 82

d. Source:

Chase, Richard. The American Novel and Its Tradition. Doubleday Anchor, 1957

(1) "the moral action of Moby Dick is not strictly tragic or Christian. It is an action conceived as taking place in a universe of extreme contradictions. There is death and there is life. Death--spiritual, emotional, physical--is the price of self-reliance when it is pushed to the point of solipsism." p. 106

(2) "For Melville there is little promise of renewal and reward after suffering...There is no life through death. There is only life and death, and for any individual a momentary choice between them. What moves Melville most powerfully is the horror that is the violent result of making the wrong choice." p. 107

(3) "The point of these remarks on 'the meaning of Moby Dick' will have been missed unless it is seen that they attribute a less manifold meaning to the book than is sometimes attributed to it. The symbols are manifold and suggestive; the epic scope is opulent; the rhetoric is full and various; the incidental actions and metaphors are richly absorbing. The meaning is profound. But at the same time it is narrow. The issues, as opposed to the states of mind and feeling they generate, are all simplified; they are abstracted and compressed to a degree incompatible with the broader reach, the more comprehensive concreted significance of greater poems like King Lear, The Divine Comedy, or The Iliad. These poems bring to the given facts of human destiny a universal tragic conception of their meaning. Melville's mind, no less profound in its intuitive sense of life, is nevertheless comparatively narrow and abstract. In this as in its incomparable discoveries of language, its appropriation of new subject matters, and its opening out of new aesthetic experience, Moby Dick is at once the most startling and the most characteristic product of the American imagination." pp. 112-3

3. Structure

a. Source:

Spiller, Robert E. The Cycle of American Literature. Mentor, 1955

(1) "Melville was throughout his life a dual personality; he could live on two levels of consciousness and be fully and keenly alive on both at the same moment...The same process ...created Moby Dick...where passion and understanding reached their maximum intensity while the artist Melville retained control and direction of both." p. 78

(2) "(Melville was) profoundly influenced by the wit and patriotic fervor of the Knickerbocker writers and by the expansive idealism and imaginative range of the New Englanders." p. 76

b. Source:

Chase, Richard. The American Novel and Its Tradition. Doubleday Anchor, 1957

(1) "Moby Dick was written in two parts. It began to be another of Melville's quasi-autobiographical travelogues (Chapter 1 - 15), but Melville met Hawthorne and also read Shakespeare and was influenced by both, as revealed in the latter half of the book (Chapter 23 - end)." pp. 93-4

(2) Moby Dick is an epic romance. "Although (it) contains many novelistic elements--of character, panorama, scene, and action--it has fewer that repay study than, for example, The Scarlet Letter...It celebrates...customs, techniques, occupations, ideals, and types of heroic humanity which are characteristic of the culture in which they appear...We must have heroes, nobility, and these will be the heroes of the American nineteenth century--hunters, exploiters, captains of industry (for Ahab is one of these, and the Pequod is a beautifully efficient factory for the production of whale oil). Not the martial skills of the Iliad...but the techniques of subduing nature...and thus the descriptions..." As a democratic epic, the ideal masculine attachment is "the perfect fraternal equality of persons of different race." "The different ideal of individualism is expressed in the ready derring-do and self-respecting unconventionality of all the main figures." pp. 100-1

(3) "...the raw material for the great metaphors...is 'American humor'--the body of folk sayings, jokes, and tall tales... The story of the white whale is of course in itself a very tall tale." p. 102

4. Symbolism

Source:

Chase, Richard. The American Novel and Its Traditions. Doubleday Anchor, 1957

a. "...Melville's white whale, though very much a whale, is a poetic symbol." p. 80

b. "the poetic element of Moby Dick...is symbolistic..." p. 81

c. "the voyages of Melville's heroes...are, in one sense, quests for truth." p. 90

d. "The idea of the image reflected in the mirror or in the water appeals as strongly to Melville as to Hawthorne..." p. 108

e. "the coin represents the equator, the dividing line in a dualistic world...the self-absorption which leads to isolation, madness, and suicide, or the imperfect but more or less objective perceptions of the world which allow one to cling to life." p. 109

f. "(the whale) is as significant and manifold as Nature herself... Like nature the whale is paradoxically benign and malevolent, nourishing and destructive. It is massive, brutal, monolithic, but at the same time protean, erotically beautiful, infinitely variable. It appears to be unpredictable and mindless; yet it is controlled by certain laws." p. 110

g. "Whiteness is the paradoxical color...It signifies death and corruption as readily as virginal purity, innocence, and youth...the color that contains all colors...(and) it suggests a tabula rasa ...It also readily suggests the sense of the uncanny or the preternatural out of which mythic and religious ideas are formed." pp. 110-1

B. THEMATIC READING UNIT - PURITANISM; MAN AGAINST NATURE

1. The Old Man and the Sea by Ernest Hemingway. An old fisherman's struggle to catch a huge fish

2. The Sea Wolf by Jack London. Tale of the passions of men at sea

3. Billy Budd by Herman Melville. A study of good and evil placed upon the setting of the sea

4. The Nigger of the Narcissus by Joseph Conrad. Seamen band together to fight a gale

5. The Shadow Line by Joseph Conrad. Uncanny alliance between the sea and the evil forces of the world

6. The Scarlet Letter by Hawthorne. The established literary classic of the tortures of a Puritan conscience

7. The Spirit of St. Louis by Charles Lindberg. An account of the flight to Paris in 1927

8. Annapurna by Maurice Herzog. An account of a French expedition that first conquered a peak in the Himalayas

9. The Conquest of Everest by Sir John Hunt. Attempts to explain why men climb mountains

(See section on American and Nature in "America Through Its Literature" unit.)

V. THE ADVENTURES OF HUCKLEBERRY FINN

A. CRITICAL COMMENTS

1. Character

Source:

Marx, Leo. "Mr. Eliot, Mr. Trilling, and Huckleberry Finn." American Scholar, XXII. Autumn, 1953

Remember that Huck has grown in stature throughout the journey. By the time he arrives at the Phelps' place, he is no longer the boy who had been playing robbers with Tom's gang in St. Petersburg the summer before. All he has seen and felt since he parted from Tom has deepened his knowledge of human nature and of himself. pp. 423-440

2. Setting

Source:

Lane, Lauriat, Jr. "Why Huckleberry Finn is a Great World Novel." College English. October, 1955

One quality of the epic poem (Lane discusses the epic qualities of Huckleberry Finn) is simply scope. Huckleberry Finn...has geographical scope...It ranges down the length of the great river and cuts through the center of a whole nation. As it does so, it gains further scope by embracing all levels of society,...ranging from high comedy to low farce, from the poetic tranquility of life on the raft to the mob violence and human depravity always waiting on the shore. pp. 1-5

3. Plot

a. Source:

Adams, Richard P. "The Unity and Coherence of Huckleberry Finn." Tulane Studies in English, VI. 1956

(1) It (the novel) has a symbolic pattern or organization of imagery, not a plot in the traditional sense...
The most obvious element of structure in Huck Finn, and the one most often noticed, is the picaresque journey down the river,...the river is a moving road. pp. 87-103

(2) The basic structure, which expresses the theme of the boy's growth and which carries the weight of the incidents and the imagery throughout, is a pattern of symbolic death and rebirth. The beginning is Huck's life on shore in and around the village of St. Petersburg with the Widow Douglas and Pop. The middle, initiated by Huck's fake death, is his withdrawal from the life of society and civilization to the river; this withdrawal is repeated after each of his adventures on land. The end is his equivocal rebirth, his qualified return, under a fake identity and with many reservations, to civilized life at the Phelps plantation. pp. 87-103

b. Source:

Cummings, Sherwood. "What's in Huckleberry Finn?" Sewanee Review, XLII. Summer, 1954

Huck's response to the river is something that students respond to in turn. What they may need help with is appreciating the gravity and poignance of Huck's decision to aid Jim in his escape from slavery. In this act Huck follows his heart and goes against his conscience, the law, and the prevailing religion. pp. 389-405

4. Theme

a. Source:

Cox, James M. "Remarks on the Sad Initiation of Huckleberry Finn." Sewanee Review, LXII. Summer, 1954

(1) Here is the argument of the entire novel (Cox refers to Huck's comments about Widow Douglas' attempt to "Sivilize" him)--all that follows revolves around this major theme, Huck's initiation into respectable society. The tragic irony of the novel is Huck's inner awareness that membership in the cult (society) will involve the dissolution of his character and the denial of his values. pp. 489-405

(2) There is bitter irony in Huck's assumption of Tom's name (in the last part of the novel) because the values of Tom Sawyer are so antithetical to the values of Huck Finn; in the final analysis, the two boys cannot exist in the same world. When Huck regains his own identity at the very end of the novel he immediately feels the compulsion to "light out for the territory"...From Mark Twain's point of view in this novel, Tom Sawyer civilization involves obedience, imitation, and is directly opposed to a dynamic and creative frontier imagination. pp. 389-405

b. Source:

Lane, Lauriat, Jr. "Why Huckleberry Finn is a Great World Novel." College English, 17. October, 1955

(1) ...the theme which is central to Don Quixote and to almost every great novel since, the theme of appearance versus reality. This theme is also central to Huckleberry Finn. pp. 1-5

(2) Huckleberry Finn also gains its place as a world novel by its treatment of one of the most important events of life, the passage from youth to maturity. pp. 1-5

c. Source:

Cummings, Sherwood. "What's in Huckleberry Finn?" English Journal, Vol. L, No. 1. January, 1961

Huck's rejection of the dogmas and codes of civilization and his decision to follow the impulses of his heart become the two major themes of the book.

d. Source:

Marx, Leo. "Mr. Eliot, Mr. Trilling, and Huckleberry Finn." American Scholar, XXII. Autumn, 1953

"What you want, above all things, on a raft is for everybody to be satisfied, and feel right and kind towards the others." This human credo constitutes the paramount affirmation of The Adventures of Huckleberry Finn, and it obliquely aims a devastating criticism at the existing social order...The truly profound meanings of the novel are generated by the impingement of the actual world of slavery, feuds, lynching, murder, and a spurious Christian morality upon the ideal of the raft. pp. 423-440

5. Structure

Source:

Trilling, Lionel. "The Greatness of Huckleberry Finn." The Adventures of Huckleberry Finn. Rinehart Edition, 1948

The form of the book is based on the simplest of all novel-forms, the so-called picaresque novel, or novel of the road, which strings its incidents on the line of the hero's travels.

6. Symbolism

Source:

Trilling, Lionel. "The Greatness of Huckleberry Finn." The Adventures of Huckleberry Finn. Rinehart Edition, 1948

Huck is at odds, on moral and aesthetic grounds with the only form of Christianity he knows (that of Miss Watson and her entire river community), and his very intense moral life may be said to derive from his love of the river He lives in perpetual adoration of the Mississippi's power and charm...After every sally into the social life of the shore, he returns to the river with relief and thanksgiving; and at each return, regular and explicit as a chorus in Greek tragedy, there is a hymn of praise to the God's beauty, mystery and strength, and to His noble grandeur in contrast with the pettiness of men. Yet his profound and bitter knowledge of human depravity (Trilling refers here to the Duke and the Dauphin, the insensate feud between the Grangerfords and Shepherdsons, the small pox incident, etc.) never prevent him from being a friend to man (Huck feels sorry for the murderers on the Walter Scott and the Duke and Dauphin, etc.).

7. Language

a. Source:

Chase, Richard. "Mark Twain and the Novel." The American Novel and Its Tradition. Doubleday Anchor, 1957

(1) ...a style that flows with the easy grace of colloquial speech and gets its directness and simplicity by leaving out subordinate words and clauses, we will be right in thinking that this is the language of Mark Twain.

(2) ...the language of Huckleberry Finn is itself a new literary style which, as the works on Hemingway show, is capable of extreme conventionalization. It is literary because it is sustained beyond the span of spoken language to meet the requirements of a long story and because it is consciously adapted to the purposes of a novel which, even those critics who object to the concluding part of the book, where Tom Sawyer takes over, on the ground that this makes a disunity, admit to be in the main a masterpiece of literary form.

(3) The language of Huckleberry Finn is a perfect vehicle for the hard, common-sense realism for which the book is famous and which, as much as the language itself, gives the book its important place as a precursor of modern literature. The author always seems to know when a detailed inventory of objects will be effective, and he sometimes makes these very detailed indeed. He knows too when to suppress detail, as in his descriptions of the raft.

b. Source:

Trilling, Lionel. "The Greatness of Huckleberry Finn." The Adventures of Huckleberry Finn. Rinehart, 1948

The prose of Huckleberry Finn established for written prose the virtues of American colloquial speech. This has nothing to do with pronunciation or grammar. It has something to do with ease and freedom in the use of language. Most of all it has to do with the structure of the sentence, which is simple, direct, and fluent, maintaining the rhythm of the word-groups of speech and the intonations of the speaking voice (compare with prose of Cooper).

8. Suggestions for Additional Critical Reading

a. Marks, Barry A., editor. Readings Selected by the Department of American Studies, Amherst College, Mark Twain's Huckleberry Finn, Problems in American Civilization. Boston, 1959

b. DeVoto, Bernard. Mark Twain's America. Boston, 1932

c. Scott, Arthur L., editor. Mark Twain: Selected Criticism. Dallas, 1955

d. Moore, O. H. "Mark Twain and Don Quixote." PMLA, Vol. 37. June, 1922, pp. 324-346

e. Rubenstein, Gilbert M. "The Moral Structure of Huckleberry Finn." College English, Vol. 10. November, 1956, pp. 72-76

f. Kaplan, Charles. "Holden and Huck: The Odysseys of Youth." College English, Vol. 10. November, 1956, pp. 76-80

g. Branch, E. M. "Mark Twain and J. D. Salinger: A Study in Literary Continuity." American Quarterly, Vol. 9. Summer, 1957, pp. 144-158

h. Chase, Richard. "Mark Twain and the Novel." The American Novel and Its Tradition. Doubleday Anchor, 1957

B. THEMATIC READING UNIT - THE INITIATION OF THE ADOLESCENT

1. Catcher in the Rye by J. D. Salinger. An analytical portrait of a sensitive adolescent unable to adjust to life

2. Cress Delahanty by Jessamyn West. Episodes in the life of a bright girl growing up on a California orange ranch

3. Look Homeward, Angel by Thomas Wolfe. A boy breaks away from his pathetic family but is caught in a web of futility and despair

4. Native Son by Richard Wright. A realistic novel of a Negro adolescent who commits a series of crimes as a means of self-expression

5. Portrait of the Artist as a Young Man by James Joyce. An autobiographical account

6. A Shropshire Lad by A. E. Housman. An autobiographical account

7. Knock on Any Door by W. Mobley. Fictionalized biography of a boy who turns to crime

8. The Green Years by A. J. Cronin. An English boy struggles for his education

9. A Tree Grows in Brooklyn by Betty Smith. The struggle of an adolescent girl living in the Brooklyn slums

10. Member of the Wedding by Carson McCullers. A young girl seeks to find belongingness

C. STUDY SUBJECTS FOR HUCKLEBERRY FINN

1. The character of Huckleberry Finn and its development

   a. His concern for "truth"
   b. An outcast of society
   c. An individual without pride, who, because of the absence of this human affliction, approaches greatness as a human being
   d. One who exemplifies the nobler virtues of the American--rugged individualism, love of mankind and of nature, honesty, down-to-earth, practical character
   e. The symbol of our national conscience on the issue of slavery
   f. His ability to see through the sham and conventions of society

g. His growth into maturity
h. His rejection of respectable society
i. His courage, especially in terms of moral action

2. The culture - and its people of the Mississippi Valley, the heartland of the American nation

   a. Huck Finn and his "pap"--represent the "poor white" or "white trash," the more unattractive product of American frontier life.

   b. Tom Sawyer--is the popular image of the romantic, rebellious youth; however, Tom is actually a true conservative who identifies completely with the status quo, especially with its more naive and unrealistic patterns (this is clearly seen in his total commitment to the modus operandi of romantic fiction).

   c. Miss Watson and Widow Douglas--are typical "good" people of this world. They are well-meaning and seemingly virtuous, yet naive, prejudiced, sentimental, narrow-minded, and hypocritical.

   d. The Duke and the Dauphin--fit into the tradition of the "con man," the logical end-product of a society devoted to the laissez-faire system for materialistic success. The presence of the Duke and Dauphin in the American world should not be ignored (i.e., Babbitt, Arrowsmith, McTeague).

   e. The Grangerfords--represent the aristocratic tradition and the meaningless mess such a tradition can make of life (revealed beautifully in their insensate feud). It is interesting to compare the Grangerfords with the Duke and the Dauphin. The former abuse life because of their perverted preoccupation with conventions and manners; the latter abuse life because their lives completely lack the necessary restraints of manners.

   f. The citizens of the river valley in general--are portrayed with severe realism by Twain. His attitude here is negative; his concerns are the more ignoble elements of man's nature; his range is grand, encompassing all levels of society and all levels of human behavior.

3. Other subjects to be noted

   a. The river

      (1) A moving road of life
      (2) A place of beauty and peace
      (3) A place of violence and death

   b. Religious-mythic overtures in Twain's treatment of the river

      (1) Huck's worship of the forces of the river
      (2) The river as a symbol of God in nature
      (3) Huck's lyric praise of the river
      (4) Huck's and Jim's concern with superstition and ritual

c. The differences between Tom and Huck

4. Style and structure of the novel

a. The language

(1) Simple vocabulary, vivid and clear
(2) Smooth flowing syntax of colloquial speech, emphasis on the simple sentence
(3) Various dialects
(4) Concern for details
(5) Poetic quality

b. Picaresque novel, a novel "of the road"

c. A pattern of death and rebirth

d. Three phases of the novel

(1) Huck in St. Petersburg
(2) Huck on the river
(3) Huck's attempts to return to civilization at the Phelps

D. TOPICS FOR DISCUSSION AND COMPOSITION

1. Chapters I - X

a. What does the title "Moses and the Bulrushers" represent? Why do you think Twain began his novel with this chapter?

b. How does Huck feel about Moses and Widow Douglas and Miss Watson? What do you learn of Huck's character from his attitude?

c. Compare Huck's and Tom's attitudes. (Chapters II and III should be studied here.)

d. What does Huck expect to find in the hair-ball?

e. What kind of an individual is Huck's Pap? Does Huck find him repulsive?

f. What are Huck's attitudes toward nature? Note pp. 46 and 47 and the mood of the setting as Huck floats down the river. Note Chapter IX also.

g. How does Huck feel about Jim's running away?

h. What effect does all the talk about "signs" have on the world of the novel?

i. Why does Twain list the details of their loot in Chapter IX?

j. What would you identify as the style of Huck Finn?

2. Chapters XI - XXV

a. It has been noted by students of Twain that the traditions of the "masquerade" and the "test" such as those we see in Chapter XI are the very old ones in the literature of the world. How do these elements contribute to the novel--its plot, tone, the character development of Huck, etc.?

b. What is the over-all picture of Huck's and Jim's life on the river? Is it uncomfortable, dreary, lonely, etc.? How does Huck feel about it? Don't answer the question on the basis of one chapter alone.

c. As Huck and Jim float down the river, they get a panoramic view of American life. What aspect of life do they meet in Chapter XII? What is their reaction and what do they do about it?

d. What do we learn about Huck and Jim in their discussion of Solomon and the French language? Do we see anything particularly American in their attitudes toward the subject? (Note: Their attitudes are somewhat different.)

e. What does Jim mean by his statement "trash is what people is dat puts dirt on de head or der fren's en makes em ashamed"? How does this statement affect Huck?

f. What moral struggle does Huck have with himself?

g. Is there anything typically American about the men in skiff?

h. What kind of people are the Grangerfords? What does Huck think of them and their way of life?

i. What does their house and its furniture and decorations tell us about their values, attitudes, tastes, etc.? What does Huck think of their house?

j. Compare Huck and Buck, a boy who is the same age as Huck.

k. What do you think the Duke and Dauphin represented for Twain? What does Huck think of them?

l. What is your impression of the river towns? What are they and their people like? Are they attractive or unattractive? How do the Duke and Dauphin help complete our picture of the towns?

3. Chapters XXVI - Chapter "The Last"

a. Why does Huck steal the king's plunder? What does this tell you about Huck?

b. Throughout the novel, Huck, through his description and comments, reveals his attitude toward the people who live in and around the Mississippi. For example, in Chapter XXVI he briefly describes a dinner scene:

> "That night...the way people always does."

Note the insight Huck has into people's actions and their motives. Give some other instances where Huck has displayed this skill. Use quotes to support your opinions.

c. How is it that the Duke and Dauphin manage to hoodwink the townspeople along the river all of the time except when they get involved with Mary Jane and her family?

d. Does Huck find Mary Jane, her family, and the people around them appealing? Why does he help them?

e. Why is the issue involved in Chapter XXXI, "You Can't Pray a Lie?"

f. Why does Tom kiss Aunt Sally?

g. How does Huck feel about the Duke's and Dauphin's being tarred and feathered? Are you surprised he feels this way? Why or why not?

h. What are some of the things Tom does in order to make the escape as romantic and melodramatic as possible?

i. What techniques does Twain use in order to convey the colloquial language?

j. What is an epic (some research is expected here)? In what way is Huckleberry Finn an epic?

E. READING TESTS

1. Chapters I - XII

a. A "stretcher" is an exaggeration of the truth. (a) true (b) false

b. Huck lives with (a) Aunt Polly (b) Mrs. Williams (c) Widow Douglas (d) Widow Brown.

c. Tom Sawyer tends to see life from a (a) romantic (b) realistic point of view.

d. Huck, being somewhat simple-minded, was easily converted to the traditional religion Miss Watson offered him. (a) true (b) false

e. Jim reads Huck's fortune with a (a) monkey's paw (b) a quarter (c) a hair-ball.

f. Huck tried to cut his way out of the cabin with a (a) knife (b) saw (c) axe.

g. Huck shot a (a) squirrel (b) bear (c) pig.

h. Huck escaped from his father in a (a) skiff (b) canoe (c) raft.

i. Huck went to (a) town (b) Miller's Island (c) Jackson Island (d) Meyer's Landing.

j. Jim's reaction when Huck finds him is one of (a) happiness (b) fright (c) anger.

k. The fact that Jim ran away (a) does (b) does not bother Huck.

l. Jim ran away because ______________________________.

m. Huck finds beauty in nature. (a) true (b) false (c) he is indifferent to it.

n. Huck and Jim found (a) a Barlow knife (b) buttons (c) a curry-comb (d) all of them, in the "house of death".

o. "Handlin' a ______________" is considered to be bad luck by Jim.

p. Huck is tested on his knowledge of (a) the river (b) mathematics (c) farm animals by a woman he meets.

q. Huck rejected everything his father stood for. (a) true (b) false

r. Huck and Jim decided not to steal (a) cantaloupes (b) corn (c) crab-apples.

s. The wrecked steamboat was the (a) Walter Scott (b) Nellie Moore (c) Rosemarie.

2. Chapters XIII - XXV

a. Huck was prejudiced against Jim. (a) true (b) false

b. Jim and Huck both agreed that Solomon was a wise man. (a) true (b) false (Chapter 14)

c. Jim humbles himself before Huck when Huck returns after being "lost". (a) true (b) false (Chapter 15)

d. Huck lets some men he meets think that Jim has (a) diphtheria (b) tuberculosis (c) small-pox. (Chapter 16)

e. Huck and Jim attempt to land at (a) Cairo (b) Hannibal (c) New Orleans. (Chapter 16)

f. (a) A steamboat (b) waves (c) a raft separates Jim and Huck from their raft. (Chapter 16)

g. Huck receives a warm welcome from the Grangerfords. (a) true (b) false (Chapter 17)

h. The Grangerfords are living a full and happy life. (a) true (b) false (Chapter 17)

i. Huck was impressed by the pictures drawn by the Grangerfords' daughter. (a) true (b) false (Chapter 18)

j. Stephen Dowling Bots died (a) by falling down stairs (b) falling off a ladder (c) falling down a well (Chapter 18)

k. Huck enjoys the battle between the Grangerfords and the Shepherdsons. (a) true (b) false (Chapter 18)

l. Huck and Jim are bored with nothing much to do. (a) true (b) false (Chapter 19)

m. The Duke and the Dauphin were (a) 30 and 70 (b) 40 and 40 (c) 20 and 30 years old. (Chapter 19)

n. Huck and Jim felt very sorry for the Duke and Dauphin when they heard their story. (a) true (b) false (Chapter 19)

o. The Dauphin ("King") pretends to be a (a) preacher (b) doctor (c) pirate and receives $87.75 for the role. (Chapter 20)

p. The town in which they plan to present "Shakespeare" is a lovely little river community. (a) true (b) false (Chapter 21)

q. The townspeople attempt to lynch (a) Boggs (b) Sherburn (c) the Duke. (Chapter 22)

r. The mob wasn't able to lynch their intended victim because____. (Chapter 22)

s. Huck and Jim wish they had a real duke or dauphin on the raft. (a) true (b) false (Chapter 23)

t. Huck is quite moved by the scene of mourning. (a) true (b) false (Chapter 24)

3. Chapters XXX - XLII

a. The King and the Duke escaped with all of the money. (a) true (b) false

b. Huck's new name was (a) John Phelps (b) George Jackson (c) Tom Sawyer.

c. Tom knew Jim was in the hut because the dinner taken to him by one of the slaves included (a) watermelon (b) peaches (c) ham.

d. Tom decided Jim needed a rope ladder to (a) climb out the window (b) put under the mattress for evidence (c) slide down the hole beneath the bed.

e. Tom wanted to dig a hole with (a) a shovel (b) picks (c) case knives.

f. At first, Tom Sawyer didn't want to steal Jim, but he finally agreed. (a) true (b) false

g. Tom said Huck's plot wouldn't work because (a) it was too hard (b) it would take too long (c) it was too simple.

h. Aunt Sally originally had nine spoons. (a) true (b) false

i. Jim was supposed to keep a journal written in blood on a (a) sheet (b) shirt (c) pillowcase.

j. Instead of a spider, Jim said he would rather have a (a) dog (b) rattlesnake (c) grasshopper (d) hair-ball around.

k. How many candles were gone (a) 2 (b) 4 (c) 6 (d) 8?

l. The neighbors thought Jim was crazy. (a) true (b) false

m. Huck went to the Phelps house because (a) he needed a place to live (b) he wanted to get near Jim (c) he knew that Aunt Sally lived there (d) he hoped he could run into Tom Sawyer.

n. Tom Sawyer likes complicated, tricky plans to get Jim free, while Huck is more realistic. (a) true (b) false

o. Huck thought Tom was (a) noble (b) courageous (c) nasty, when he said he'd help Huck steal Jim.

p. The light Huck and Tom used to dig by was (a) a lantern (b) candles (c) foxfire.

q. The boys used (a) picks (b) sticks (c) shovels to dig Jim out.

r. At first, the captive Jim didn't recognize Huck Finn and Tom Sawyer. (a) true (b) false

s. Which of the following wasn't stolen? (a) spoons (b) sheets (c) shirt (d) blanket

t. How many dogs filled Jim's hut? (a) 1 million (b) eight (c) eleven

VI. THE RED BADGE OF COURAGE

(See A Guide for Teaching English Skills, Grades 9-10-11 for "A Suggested Approach to Teaching The Red Badge of Courage," pp. 52-58, first section.)

A. CRITICAL COMMENTS

1. Character

a. Source:

Stallman, Robert Wooster. "Introduction." (pp. vii-xxxii) Stephen Crane: Stories and Tales. Vintage, 1952

"Crane's characters are always common, insignificant, and virtually nameless persons; no Crane character is heroic, none is a leader, none is an ideal." p. xxx

b. Source:

Cowley, Malcolm. "Critics Over Novelists." The Literary Situation. Viking, 1947

"reality for Henry Fleming is a compound of anxieties, fear, cowardly actions and bravery which he experiences without understanding. The power of the book lies in its psychological truth...; its freshness lies in what Crane was prepared to discard of plot machinery, character development, and fully realized scene in order to focus on the succession of impressions, now sharp, now blurred, which constitute Fleming's insignificant world." p. 59

c. Source:

Spiller, Robert E. "A Problem in Dynamics." The Cycle of American Literature. Mentor, 1955

"Characters in American fiction who seem to be, because of their situation and prospects, candidates for initiation (see unit on Huckleberry Finn) do not usually change much under the pressure of what happens to them and when the author ascribes to his character, as in The Red Badge of Courage, a new manhood, new courage, new tragic awareness of life, it sounds unmistakably like 'the moral' --in short, an afterthought--and we do not feel that the theme of initiation has been dramatically realized." pp. 143-4

d. Source:

Chase, Richard. "Mark Twain and the Novel." The American Novel and Its Tradition. Doubleday Anchor, 1957

"Somewhere, somehow, Crane had felt the force of analytical psychology before anyone had appeared to formulate its principles. The boy-hero of The Red Badge is swept into battle, away from it, and back to self-conquest by forces deep inside himself over which he has no conscious control, and the strong oiler who should have been the one to survive the catastrophe of 'The Open Boat' is the only one to perish. Whether in external nature or in the subconscious, the primitive force of organic life directs the petty actions of individual men." p. 157

2. Theme

a. Source:

Spiller, Robert E. "A Problem in Dynamics." The Cycle of American Literature. Mentor, 1955

"In (The Red Badge) the essence of fear is distilled as the basic motive for conduct, and the irrational behavior of men is explained by the ruthless and inevitable action of primitive nature." p. 157

b. Source:

Stallman, Robert Wooster. "Introduction." (pp. vii-xxxii)
Stephen Crane: Stories and Tales. Vintage, 1952

(1) "Both (Crane and Conrad) treat the subject of heroism ironically and both contrive for their heroes, usually weak or defeated men, unequal contests against outside forces, pitting them against the sublime obstacles of hostile or indifferent nature." p. xxx

(2) "For Crane,...heroism is not a predictable possession, but an impersonal gift thrust upon man with ironic consequences." p. xxx

3. Structure

a. Source:

Stallman, Robert Wooster. "Introduction." (pp. vii-xxxii)
Stephen Crane: Stories and Tales. Vintage, 1952

(1) "Irony is Crane's chief technical instrument." p. xiii

(2) "Modern American literature has its beginnings in Mark Twain and Stephen Crane...they each brought new subject-matter into fiction and perfected the techniques for manipulating it. Technically, The Red Badge stands in legitimate comparison with Huckleberry Finn. They have the same form--namely, repetitions of ironic episodes--and they deal with heroes in quest of selfhood. In Huckleberry Finn every episode is built upon the themes of death and deception or betrayal, and the same themes or leitmotivs are central in The Red Badge." p. xxviii

(3) "In contrast to his theory that the artist can write about life only after first experiencing it, Crane reproduced the immediacies of battle in The Red Badge long before he had seen and suffered actual shell-fire." p. xvi

(4) "There is an ironic contradiction between Crane's art and his theory of art. There is, furthermore, a duality in his theory. He argued for personal experience as the basis of art, but he also argued for imaginative experience." pp. xviii-xix

b. Source:

Cowley, Malcolm. "Critics Over Novelists." The Literary Situation. Viking, 1947

"Fictional irony was a favorite device of the early naturalistic novelists. It was the effect obtained when a character set out for one destination and reached another--for example, when Henry Fleming of The Red Badge of Courage became a hero by running away.." p. 59

c. Source:

Edel, et al. "Stephen Crane." Masters of American Literature. Houghton Mifflin, 1959

(1) "Crane's major concerns: that he must put his trust in his own experience, rather than building on the received past; and that he must not compromise with truth as he has come to know it." p. 1096

(2) "Central in Crane's method is irony, for he is rejecting the world's romanticized view of battle...Crane allows the elemental responses of the human animal to displace fanciful splendors of glory." p. 1099

4. Style

a. Source:

Edel, et al. "Stephen Crane." Masters of American Literature. Houghton Mifflin, 1959

(1) "The impressionism of Crane's style is directly related to his belief that he must report, with fidelity, only what his imaginative vision has verified. Thus he seldom indulges in full descriptions or complete dramatization of scenes. Instead, like the Impressionistic painters, he tries to capture the essence of an instant. Just as the Impressionist is interested not in the separate leaves of a tree but in what has registered upon the painter's optical system, so Crane conveys not detailed objective truth but a series of 'flash' sensory impressions." p. 1100

(2) "the real significance of key words is figurative, suggestive of a complex of image, action, or attitude. As these segments of meaning open out to the imagination they reveal to us not objective facts, but a totality of impact which the context can generate within the mind." p. 1100

b. Source:

Stallman, Robert Wooster. "Introduction." (pp. vii-xxxii) Stephen Crane: Stories and Tales. Vintage, 1952

(1) "The two main technical movements of modern fiction--realism and symbolism--have their beginnings here in these achievements of Stephen Crane." p. vii

(2) "He wrote with the intensity of a poet's emotion, the compressed emotion that bursts into symbol and paradox." p. xiii

(3) "Crane's style is itself composed of disjointed sentences, disconnected sense-impressions, chromatic vignettes by which the reality of the adventure is evoked in all its point-present immediacy." p. xxxi

(4) "All three artists (Crane, Chekhov, and Mansfield) had essentially the same literary aim and method: intensity of vision, objectivity in rendering it. All three aimed at a depersonalization of art: they aimed to get outside themselves completely in order 'to find the greatest truth of the idea' and 'see the things as it really is'; to keep themselves aloof from their characters, not to become emotionally involved with their subjects, and to comment on them not by statement, but by evocation in picture and tone." p. xxxii

(5) "A great stylist, Crane puts language to poetic uses, which is to use it reflexively and symbolically. The works that employ this reflexive and symbolic language constitute what is permanent of Crane."

B. THEMATIC READING UNIT - THE RED BADGE OF COURAGE

See "Suggested Student Bibliography Reading for a Unit on War" in A Guide for Teaching English Skills, p. 58.

VII. ARROWSMITH

A. CRITICAL COMMENTS

1. Character

a. Source

Van Doren, Carl. American Literature.

"Arrowsmith, his (Lewis') chief hero, sums up an age. He is not a Faust, the intellectual and moral heir of accumulated centuries. He is an American technician, a bacteriologist who knows little but bacteriology. Self-made enough to be a hero in America, he rises through all the grades of his profession. Not one of them can satisfy him. Beyond success lies science. Arrowsmith is a hero for a scientific age." p. 89

2. Theme

a. Source:

Spiller, Robert. "Second Renaissance: Dreiser, Frost." The Cycle of American Literature. Mentor, 1955

(1) "Sinclair Lewis was willing to look coldly at the world in which he found himself, to examine its values rather than his own, and to declare what he found...(he) was middle middle-class, and he knew it; he did not view life from an aristocratic or aesthetic distance." p. 170

(2) "he (Lewis) was meeting rather than escaping from his times. He wanted a workable answer to the problems he saw about him, and he was prepared to ridicule, as did Mencken, the hypocrisy of those who were less honest than he." p. 170

(3) "Lewis became the complete critic of middle-class American society. An ironic naturalist, he cried out, as had Mark Twain, against the blindness and hypocrisy that were destroying the simplest values of elemental humanity." p. 170

B. THEMATIC READING UNIT - THE IDEALIST VERSUS THE PRACTICAL WORLD

1. The Last Angry Man by Gerald Green. A physician struggles to retain his ideals against the materialistic demands of society.

2. All the King's Men by Robert Penn Warren. The conflict between the idealist and the practical man in politics

3. The Man in the Gray Flannel Suit by Sloan Wilson. The problem of integrity in the business world

4. The Fountainhead by Ayn Rand. The struggle of an idealist in the profession of architecture

5. The Citadel by A. J. Cronin. A doctor is torn between his desire for material success and his zeal for social service.

6. Not as a Stranger by Morton Thompson. An idealistic doctor in conflict with the practical world of medicine

7. The Magnificent Obsession by Lloyd C. Douglas. A man becomes a doctor to fulfill an ideal.

8. Lost Horizon by James Hilton. A man finds Shangri-La, the ideal community.

9. Horse and Buggy Doctor by A. E. Hertzler. The biography of a country doctor

10. White Witch Doctor by Louise Stinetorf. A middle-aged woman becomes a nursing missionary to African tribes.

VIII. GIANTS IN THE EARTH

A. THEMATIC READING UNIT - THE STRUGGLE OF THE SETTLERS IN AMERICA

1. The Sea of Grass by Conrad Richter. The struggles of nesters to till the dry country

2. A Lantern in Her Hand by Bess Aldrich. A sentimental story of a pioneer woman in Nebraska

3. My Antonia by Willa Cather. A woman gains her greatest happiness as a Nebraska farm wife.

4. O Pioneers! by Willa Cather. A realistic story of a Norwegian girl running a large farm in Nebraska

5. Cimarron by Edna Ferber. A romantic story of the Oklahoma land rush and the establishment of civilization

6. The Emigrants by Johan Bojer. An informative account of Norwegians who come to settle in North Dakota

7. Toilers of the Hills by Vardis Fisher. The struggle of dry farmers in Idaho

8. The Trees by Conrad Richter. A normal frontier family in the daily struggle for security

9. The Fields by Conrad Richter. Continues story of the family in The Trees; the settlement becomes a town.

10. The Good Earth by Pearl Buck. The struggle of a Chinese peasant and his wife working on the land they loved

Section Five: America Through Its Literature (three weeks)

Units to be used with Adventures in American Literature, Olympic Edition (with minor changes, any edition can be used)

I. ORGANIZATION PLANS

The following units are designed to be used by the teacher in several ways:

A. AS PRIMARY SUBJECT MATTER FOR INTENSIVE CLASSROOM STUDY

B. AS SUPPLEMENTARY MATERIAL TO BE HANDLED BY THE STUDENT PRIMARILY ON HIS OWN WITH OCCASIONAL DISCUSSION IN CLASS

C. IN CONJUNCTION WITH OTHER MATERIALS FOR THE COURSE

1. The units on nature with either Moby Dick or Giants in the Earth
2. The unit on Puritanism with The Scarlet Letter or Moby Dick
3. Any or all the units with the short story anthology
4. Any or all the units with Huckleberry Finn

II. THE AMERICAN - FACTORS INFLUENCING HIS DEVELOPMENT

A. EXPLANATORY NOTE

A very strong factor in the development of the American, and one which is still reflected in his morality, is Puritanism. Though to all Puritans He was not an "angry" God, He was at the very least a strict and demanding God. The short, introductory part of this unit should bring to the student a clear impression of the stresses and strains of Puritanism and its effect on American life.

The nature of the New World has also had considerable influence upon the development of American character and culture. This influence is sometimes obvious, as in our concept of "self-reliance," a heritage from the pioneer; the original American example of this concept, through Emerson, who formalized the creed; to the mythical cowboy, who preserves the concept. At other times, this influence is not so obvious; for example, in the case of Moby Dick, that testament to a considerable portion of American philosophy.

The chief portion of this unit attempts to further the student's understanding and appreciation of our grand and wondrous physical environment, to show him that "grand and wondrous" is not hyperbole,--that America is not just a rock-bound coast that produced Jonathan Edwards, nor a mid-west plain that gave us Lewis, nor a desert that gave us LaFarge, but all of these--and that each landscape has its effect on us. It is hoped to illustrate both the relationship the American has established with his environment and its effect upon his attitudes, values, and character.

B. BEGINNING

Several techniques can be used to introduce this unit. The following have been somewhat effective:

1. Call upon science students for comments on ecology and related fields.
2. Refer to the various environmentalistic theories presented in World Geography and World Backgrounds.
3. Various theories (of both 1 and 2) lie behind much of our popular literature and the common fare of the communication media (i.e., the sleepy, lazy Mexican; the severe, granite-jawed Yankee). The teacher can begin a discussion by referring to one of these popular images.
4. Read some descriptions of the New World from the diaries and letters of the explorers and pioneers. It is not difficult to find selections which convey wonder and awe, or even fear, toward nature.

C. THE AMERICAN PURITAN

1. Selections

Item	Page	
a.	430	Selection from S. K. Knight's Journal. She reveals Puritan elements in New England.
b.	434	"Puritan Literature of New England." This definition should be amplified by considerable discussion in class.
c.	442	"The Landing at Plymouth," Bradford. Puritanism is revealed in several ways here. See questions No. 2 and 3, p. 444. Compare style to Byrd's.
d.	445	"The Bay Psalm Book." This can be used as an example of the necessary relationship between style and meaning. The Puritan translation is hard and severe (note diction and syntax), especially when compared with the King James.
e.	450	"Sinners in the Hands of an Angry God," Edwards. Edwards clearly presents the basic Calvinist tenents (excellent to compare with modern Christian conception of God). A selection basic to an understanding of Puritanism and the effect it has had on our culture. If God doesn't think much of man (as Edwards so clearly puts it), man cannot think much of himself. The more obvious results of this equation are the general subservience of the individual to work, morality, education, etc., which is still a dominant tendency in this country.
f.	462	Selection from B. Franklin's Autobiography. Students can't miss seeing Franklin's Puritanism. Questions No. 4 and 5, p. 470, are useful here.

Item	Page	
g.	547	"Nathaniel Hawthorne"
h.	553	"Dr. Heidegger's Experiment," Hawthorne. Hawthorne reveals a restrictive element of Puritanism and its concern for sin.
i.	559	"The Ambitious Guest," Hawthorne. The story also illustrates both a restrictive element of Puritanism and the "irony of fate."
j.	566	"Captain Ahab," from Moby Dick, Melville. Compare with Edwards in Selection No. e. Consider tone, diction, attitudes, etc.
k.	623	"The Eternal Goodness," Whittier. Man is sinful, but God is good. Contrast with Edwards in Selection No. e.
l.	781	"The Town Poor," Jewett. The Puritan elements are subtle here but dominate the world of the story.
m.	74	"The Devil and Daniel Webster," Benet
n.	260	"Mending Wall," Frost

2. Composition and discussion topics

   a. Discuss to what extent S. K. Knight's Journal reflects her Puritan environment.

   b. Define Puritanism. Illustrate your definition by specific references.

   c. Discuss ways in which B. Franklin is a Puritan.

   d. Compare Edwards' and Whittier's attitudes toward God.

   e. List changes that would probably be made at your school under a Puritan administration.

   f. Compare J. Edwards and Captain Ahab as examples of the Puritan.

   g. Identify the Puritan elements in Selections l., m., and n.

D. NATURE IN THE NEW WORLD

1. Selections (To be assigned in numerical order)

Item	Page	
a.	418	"The Colonial Time," especially the selections: 'Our environment primitive' and 'This great and spacious land.'

Item	Page	
b.	424	"The Pocahantas Incident," by Captain John Smith. Smith clearly reveals by his descriptions the tendency of Americans to regard the Indian as simply another animal of the New World (and we wonder at our treatment of the Indian!). Smith shows keen interest in details of Nature.
c.	426	The selection from A History of the Dividing Line, by Colonel William Byrd. This is an excellent example of how the use of language creates a particular impression. The formal language of the aristocrat Byrd almost makes the expedition through a terrible swamp seem a pleasant journey.
d.	442	"The Landing at Plymouth," by William Bradford. It describes the natural world that faced the Pilgrims.
e.	513	"A Republic of Prairie Dogs," by Washington Irving. He shows keen interest in nature using it as a basis for morality.
f.	634	"Growth and Conflict, especially the winning of the wilderness
g.	647	"Peril on the Western Train," by Royce. The selection portrays the pioneer woman and dramatically reveals how life on the frontier affected character.
h.	688	"The Last West"
i.	188	"The U.S.A. from the Air," by Langewiesche. He reveals the differences of the American landscapes in such a way to suggest how they have affected our national character.

2. Composition and discussion topics

   a. Describe the "environment primitive" of our country. This description should be based exclusively on the selections above. Extensive use should be made of quotations from the material.

   b. Compare the descriptions of American land in Selections a. and i.

   c. Compare the descriptions of American land in Selections d. and g.

3. Reading test

   See Reading Tests: Adventures in American Literature. Harcourt Brace p. 78 - questions 3, 5, 6; p. 79 - questions 2, 3; p. 92 - questions 13, 14; p. 114 - questions 1, 9; p. 35 - questions 2, 6

E. CHARACTER AND THE LAND

1. Selections

Item	Page	
a.	430	The selection from S. K. Knight's Journal. Examples of pioneer woman and frontiersman
b.	624	Selection from "Snowbound," by Whittier. He reveals the force of nature and presents a pastoral description of man's adaption.
c.	693	"All Day on the Prairie" (cowboy song). Here is a romanticized picture of the cowboy's life; see questions No. 1 and 3.
d.	642	"John Colter's Race for Life," by Westal. He shows character of mountain man; see question No. 4, p. 646.
e.	720	"Prarie Doom," by Rölvaag. This presents a realistic portrayal of the hardships of pioneer life; see question No. 1, p. 726.
f.	588	"Self-Reliance," by Emerson. He gives a philosophical statement of the primary American value that grew directly out of our experiences with nature.
g.	157	"Nothing Ever Happens," by Canfield. She shows the American character that developed because of the combination of isolation and security the landscape (size, natural boundaries, etc.) imposed on us.

2. Composition and discussion topics

a. Discuss the types of early American settlers that are presented in the selections above. There are some marked similarities and differences in character, personality, and language. As a start you might compare the characters in Selections No. a, b, c, d, and e. See also Selections b, c, d, and g in the unit Nature in the New World.

b. Discuss the pioneer. What are his characteristics, values, ambitions, attitude toward life? Note the "pioneer" as he appears in various phases of American history.

c. Discuss self-reliance as an American trait and value. Define it; trace its development up to Emerson; find it in selections written after Emerson; discuss its presence in America today.

d. State your reaction to the following statement: The pioneer is an example of Emerson's self-reliant man.

e. Show how the land helped create the character and values of the community and its people in "Nothing Ever Happens," a portrait of a New England community and its tradition.

f. Discuss the mythical "cowboy" as an example of the self-reliant individual. Topics to consider: the real vs the ideal cowboy, aspects of the figure's character that relate to self-reliance, such as ruggedness, independence, stoicism, etc. Reference should be made here to the student's experience with myth in Advanced Standing English I.

3. Reading test

See Reading Tests: Adventures in American Literature. Harcourt Brace p. 78 - question 6; p. 108 - questions 9, 10; p. 113 - questions 1, 3, 5; p. 120 - question 10; pp. 124-125 - questions 2, 6, 8; p. 28 - questions 1, 2

F. ATTITUDES TOWARD NATURE

1. Selections

Item	Page	
a.	591	From "Walden," by Thoreau. Philosophical discussion of nature as a source of the good life. The questions on p. 594 are good.
b.	606	"The Western Land," by Longfellow. Select examples of several descriptive techniques used in this selection. Relate the effectiveness of the description to questions 1 and 2, p. 608.
c.	641	"Song of the Sky Loom." See question on poem, p. 641; compare with attitude toward nature in Moby Dick.
d.	652	"The Ogillallah Village," by Parkman. He reveals great interest in the Indian (nature). Here is an excellent example of an American who adapted quite well to raw life.
e.	691	"The Little Old Sod Shanty." (pioneer ballad) Here is an excellent example of American tendency to romanticize the hardships of frontier life; see questions No. 2 and 3, p. 693.
f.	769	"When the Frost Is on the Punkin," by Riley. She presents a romantic description of farm life; compare with "Prairie Doom."
g.	798	"To Build a Fire," by London. An excellent example of the naturalistic revelation of man's inability to adapt to nature.
h.	178	"Conversation Is Not Enough," by Krutch. Krutch discusses our desire to preserve our natural world.
i.	145	"From Sea to Shining Sea," by White. A 20th-century pioneer takes a trip across the continent.

Item	Page	
j.	550	"Herman Melville," especially 'Melville's view of man and the universe'. The editor discusses the "nature theme" of Moby Dick and suggests the philosophical implications of the American's relationship with Nature. This is the most meaningful (and the most difficult) of the selections; it should be assigned near the end of the unit.

2. Composition and discussion topics

   a. Explain which of the above selections reveal nature as a hostile force that threatens or destroys man. Support your choices by specific references to the text.

   b. Explain which of the above selections describe nature from a fairly objective point of view, viewing it as a subject of great interest. Support your choices by specific references to the text.

   c. Explain which of the above selections portray nature from a romantic point of view, seeing it only as beautiful and ignoring its negative aspects.

   (The teacher can combine all or any of the above into one essay topic.)

   d. Compare selections e, f, and g on the basis of this topic: Some of the above selections show various types of adjustments (or lack of adjustment) that the American has made to nature.

   e. Decide whether Americans today tend to see nature as a good, evil, or neutral force. Defend your choice.

   f. Agree or disagree with this point of view: Some critics have stated that considering history of the relationship between the American and the natural world about him, it was only logical that Melville should conceive this relationship as he did in his novel Moby Dick. Support your position by any kind of specific reference.

3. Reading test

   See Reading Tests: Adventures in American Literature. Harcourt Brace pp. 102-103 - questions 1, 2, 3, 14; p. 113 - questions 4, 5; p. 119 - question 9; p. 138 - questions 1, 4, 6; p. 34 - questions 6, 7; pp. 25-26 - questions 2, 13

PART IV

EXTENSIVE READING PROGRAM

It is expected that each student will read at least three books outside class during each six-week grading period.

Section One: Required Extensive Reading

The purpose of this list is to insure certain basic reading experiences in American literature.

Cather, Willa	My Antonia or			
	O Pioneers			
Cooper, James F.	The Spy or one of the novels in "The Leatherstocking Tales"			
Franklin, Benjamin	Autobiography	.65	T18	Modern Lib. College Ed.
Hawthorne, Nathaniel	House of Seven Gables or	.50	W215	Wash.Sq.Press
	The Scarlet Letter	.35	P139	Pocket Book
Hemingway, Ernest	For Whom the Bell Tolls or	1.95	S14	Scribners
	Old Man and the Sea			
Lewis, Sinclair	Arrowsmith or			
	Babbitt or			
	Kingsblood Royal or	.50	Sp50	Popular Lib.
	Main Street			
London, Jack	Call of the Wild or	.25	2593	Pocket Book
	Martin Eden or	.50	LC114	Dell
	White Fang			
O'Neill, Eugene	Ah Wilderness or			
	Emperor Jones			
Steinbeck, John	Grapes of Wrath or	1.35	C33	Compass
	Of Mice and Men	.35	AC12	Bantam
Twain, Mark	Connecticut Yankee in King Arthur's Court or	.35	W150	Wash.Sq.Press
	Huckleberry Finn or	.50	LC151	Dell
	Life on the Mississippi or	.50	FC39	Bantam
	Tom Sawyer	.35	PL39	Pocket Book

Section Two: Recommended List of Books for Extensive Reading

(These books should be part of a classroom library.)

I. FICTION

Austen, Jane	Pride and Prejudice	.50	LC122	Dell
Bradbury, Ray	The Illustrated Man			
___________	The Martian Chronicles	.35	A1885	Bantam
Bronte, Charlotte	Jane Eyre	.50	P1544	Pocket Book
Buck, Pearl S.	The Good Earth	.35	C111	Pocket Book
Cabbel, J. B.	Jurgen			
Canfield, Dorothy	The Bent Twig			
Cather, Willa	Death Comes for the Archbishop			
Chase, Mary Ellen	Silas Crockett			
Clark, Walter Van Tilberg	The Oxbow Incident	.50	CD25	New Amer.Lib.
Crane, Stephen	Red Badge of Courage	.45	W220	Wash.Sq.Press
Cronin, A. J.	The Citadel	.50	F1429	Bantam
DuMaurier, Daphne	Rebecca	.35	C53	Pocket Book
Edmonds, Walter D.	Drums Along the Mohawk	.50	F1648	Bantam
Faulkner, William	Intruder in the Dust	.35	S1511	New Amer.Lib.
Ferber, Edna	Cimarron	.50	F1754	Bantam
Forester, C. S.	The African Queen	.35	A2111	Bantam
Guthrie, A. B.	The Big Sky	.35	C52	Pocket Book
___________	The Way West	.35	C30	Pocket Book
Haggard, Rider	King Solomon's Mines	.85	PS111	Penguin
Hersey, John	A Bell for Adano	.50	G1p43	Avon
___________	The Wall			
Hilton, James	Lost Horizon	.25	1	Pocket Book
Johnston, Mary	To Have and to Hold	.35	C322	Pocket Book
LaFarge, Oliver	Laughing Boy	.35	PL71	Pocket Book

Lederer and Burdick	The Ugly American	.50	D365	Crest
Marquand, J. P.	The Late George Apley	.25	2258	Pocket Book
McCullers, Carson	The Heart Is A Lonely Hunter	.50	F1762	Bantam
________	Member of the Wedding	.35	A1761	Bantam
Melville, Herman	Moby Dick	.50	D1229	New Amer. Lib.
Michener, James	Bridges at Toko-Ri	.25	1269	Bantam
Mitchell, Margaret	Gone With the Wind	.75	M7500	Permabooks
Nordhoff and Hall	Mutiny on the Bounty	.35	C34	Bantam
Norris, Frank	McTeague	.95		Holt,Rinehart, and Winston
________	The Octopus	.50	FC8	Bantam
________	The Pit			
Paton, Allan	Cry, the Beloved Country	.45	SL7	Scribners
Richter, Conrad	Light in the Forest	.35	A2167	Bantam
________	The Fields			
________	Sea of Grass			
________	The Trees			
Rølvaag, Oe	Giants in the Earth			
Roberts, Kenneth	Arundel			
________	Northwest Passage			
________	Oliver Wiswell			
________	Rabble in Arms			
Salinger, J. D.	Catcher in the Rye	.50	D1667	New Amer. Lib.
Saroyan, William	The Human Comedy			
Shaefer, Jack	Shane	.25	1297	Bantam
Shute, Nevil	On the Beach	.50	D1562	New Amer. Lib.
________	In the Wet	.35	M4095	Permabooks
________	Pastoral	.25	281	Pocket Book
Smith, Betty	A Tree Grows in Brooklyn	.50	SP7	Popular Lib.

Sneider, Vern	Teahouse of the August Moon	.50	D1787	New Amer. Lib.
Stegner, Wallace	The Big Rock Candy Mountain	1.45	S19	Amer. Cen.
Wallace, Lew	Ben Hur	.50	D1681	New Amer. Lib.
Waltari, Mika	The Egyptian	.50	GC31	Pocket Book
Warren, R. P.	All the King's Men	.50	FC34	Bantam
West, Jessamyn	Cress Delahanty	.25	1073	Pocket Book
________	Friendly Persuasion			
Wharton, Edith	Ethan Frome	1.25	SL8	Scribners
Wilder, Thornton	Bridge of San Luis Rey	.35	W236	Wash.Sq.Press
Wilson, Sloan	Man in the Gray Flannel Suit	.35	C230	Pocket Book
Wister, Owen	The Virginian	.35	C209	Pocket Book

II. NON-FICTION

Allen, Frederick	Only Yesterday	.50	FC15	Bantam
Bennett, Mildred R.	The World of Willa Cather			
Blackwell, Elizabeth	The First Woman Doctor			
Bowen, Catherin D.	Yankee from Olympus			
Buck, Pearl S.	My Several Worlds	.50	GC35	Pocket Book
Byrd, R. E.	Alone	.35	K102	Ace
Carson, Rachel	The Sea Around Us	.50	MD272	New Amer. Lib.
Chase, Mary Ellen	The Goodly Heritage			
Chase, Stuart	Guides to Straight Thinking			
Chute, Marchette	Shakespeare of London	1.65	D1	Everyman
Dana, Richard	Two Years Before the Mast	.50	FC20	Bantam
Curie, Eve	Madame Curie	.50	GC57	Pocket Book
DeMille, Agnes	And Promenade Home			
Eaton, Jeanette	Gandhi, Fighter Without a Sword			
Emerson, R. W.	Essays-Basic Selections	.50	MD102	New Amer.Lib.

Fermi, Laura	Atoms in the Family			
Frank, Anne	Diary of a Young Girl	.35	C317	Pocket Book
Garland, Hamlin	Son of the Middle Border			
Gollomb, Joseph	Genius in the Jungle			
Gunther, John	Death Be Not Proud	.35	R538	Pyramid
Hertzler, A. E.	Horse and Buggy Doctor			
Heyerdahl, Thor	Aku-Aku	.75	GC758	Pocket Book
______________	Kon Tiki	.35	M4062	Permabooks
Hunt, Sir John	Conquest of Everest			
James, Will	Cowboy			
Levinger, E. E.	Albert Einstein			
Lord, Walter S.	Day of Infamy	.50	F1715	Bantam
Newbald, Laura	Walter Reed, Doctor in Uniform			
Packard, Vance	The Hidden Persuaders	.35	C288	Pocket Book
______________	The Status Seekers			
Padover, Saul K.	Jefferson on Democracy	.50	MD13	New Amer.Lib.
Parkman, Francis	The Oregon Trail	.50	MD149	New Amer.Lib.
Patrick, John	The Hasty Heart			
Piersall, James	Fear Strikes Out			
Rourke, Constance	Audubon			
Sandburg, Carl	The Prairie Years; (Set) The War Years	2.95	H998	Dell
Shulberg, Bud	The Disenchanted			
Steffens, Lincoln	Autobiography			
Stone, Irving	Immortal Wife			
______________	Love is Eternal	.50	GC32	Pocket Book
______________	Sailor on Horseback			
Stuart, Jesse	The Thread That Runs So True			
Thoreau, H. D.	Walden and Civil Disobedience	.50		Holt, Rinehart, Winston

Washington, Booker T.	Up From Slavery	.50	FC37	Bantam
Webster, Margaret	Shakespeare Without Tears	.50	D54	Priemer
White, E. B.	One Man's Meat			

III. DRAMA

Anderson, Maxwell	Four Verse Plays (includes: "Winterset"; "Elizabeth the Queen")	2.25	HB25	Harvest Books
Barry, Philip	Holiday			
____________	The Philadelphia Story			
Boothe, Clare	The Women			
Connelly, Marc	Green Pastures	1.00		Holt, Rinehart, Winston
Hellman, Lillian	Watch on the Rhine			
Howard, Sidney	The Silver Chord			
Kaufman and Hart	You Can't Take It With You			
Kingsley, Sidney	Dead End			
____________	Men in White			
____________	Darkness at Noon			
Lindsay and Crouse	Life With Father			
O'Neill, Eugene	Anna Christie			
Rice, Elmer	Street Scene			
Shakespeare, William	Four Great Comedies	.35	PL31	Pocket Book
____________	Four Great Tragedies	.35	PL30	Pocket Book
Thurber, J. and Nugent E.	The Male Animal			
Van Druten, John	I Remember Mama			
Wilder, Thorton	Three Plays ("The Matchmaker," "The Skin of Our Teeth," "Our Town")	.50	F1789	Bantam

IV. SHORT STORIES

Cather, Willa	Five Stories	1.10	K28	Vintage Books
Poe, Edgar Allan	Tales and Poems	.45	W246	Wash.Sq.Press
Salinger, J. D.	Nine Stories	.50	D1498	New Amer.Lib.
Stegner, Wallace and Mary	Great American Short Stories	.50	LC-103	Dell
Stevenson, Robert L.	Collected Stories			
Twain, Mark	The Complete Short Stories of Mark Twain	.75	SC3	Bantam

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